

HOUSE & GARDEN

Conde Nast Publication

★ OCTOBER 1936 . SECTION I

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**DOUBLE
NUMBER**

Section I:
Gardening and Decoration

Section II:
Features for the Bride

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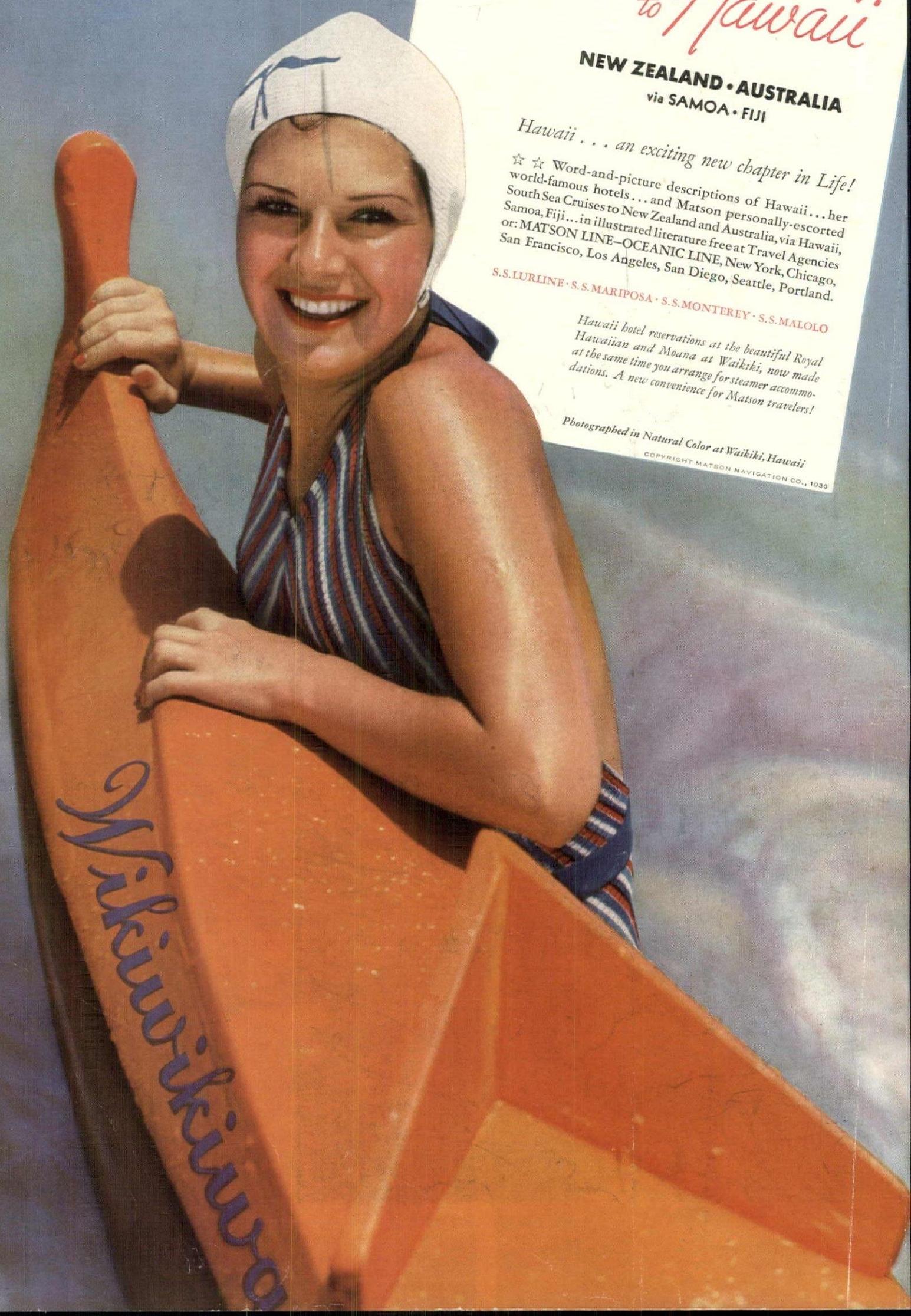
★ ★ Word-and-picture descriptions of Hawaii . . . her world-famous hotels . . . and Matson personally-escorted South Sea Cruises to New Zealand and Australia, via Hawaii, Samoa, Fiji . . . in illustrated literature free at Travel Agencies or: MATSON LINE—OCEANIC LINE, New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland.

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Photographed in Natural Color at Waikiki, Hawaii

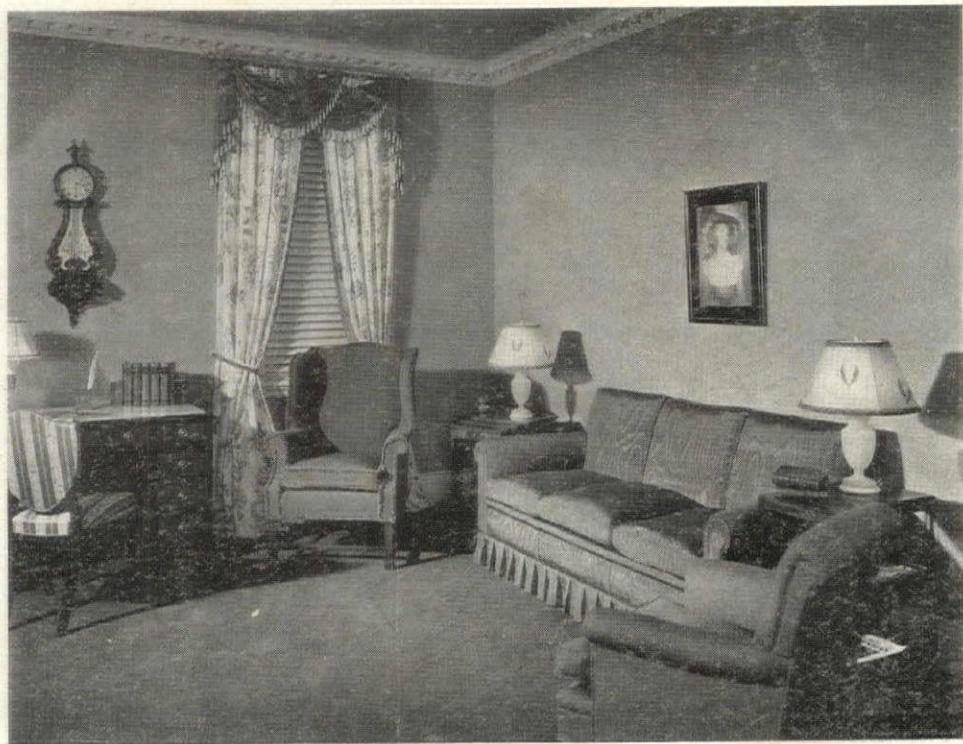
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*Finest reproductions for distinguished settings . . . and inexpensive furniture
for smart budget homes.*

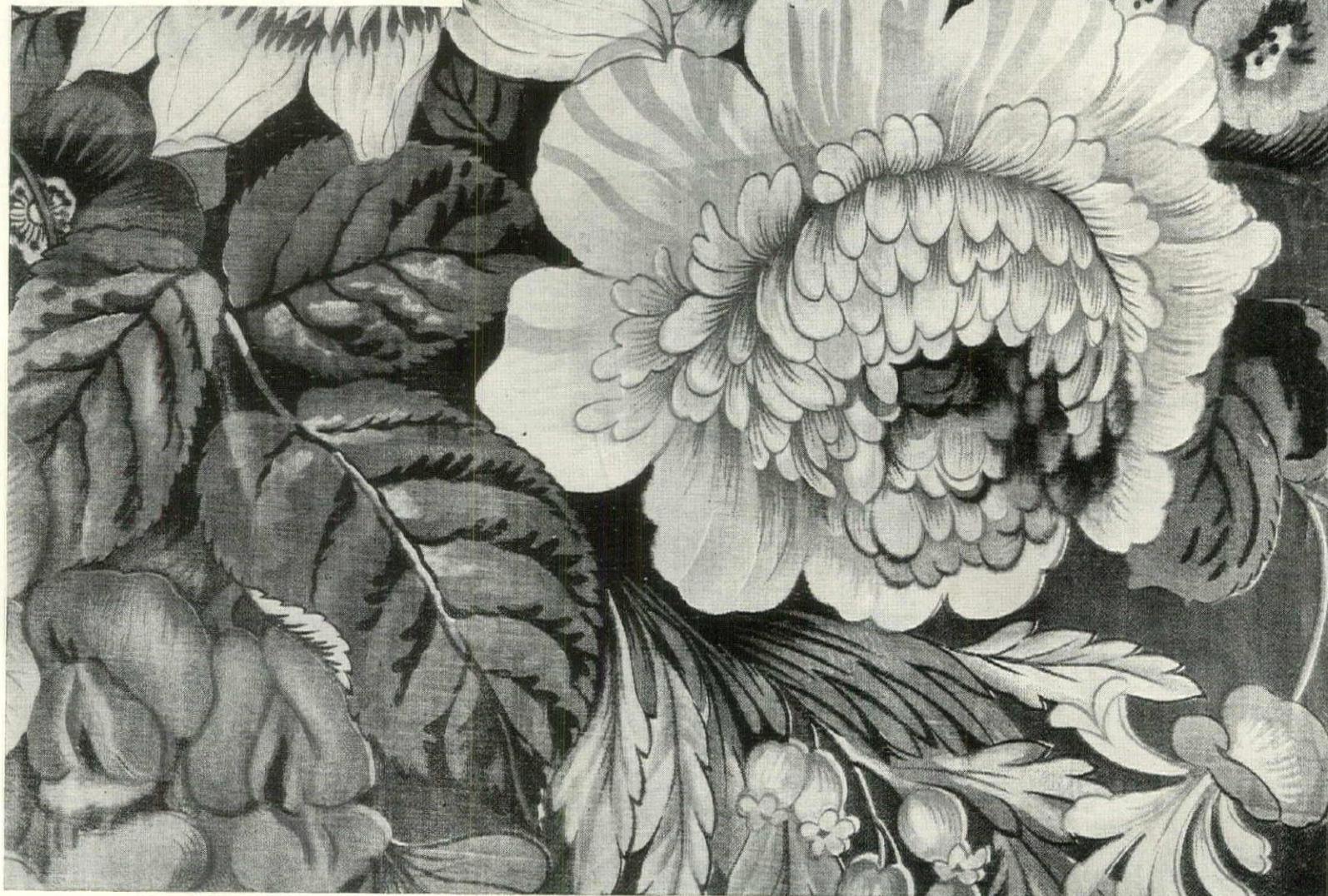


Fine Mastercraftsmen Pieces . . . made in Sloane's own workshops . . . with craftsmanship so perfect that every detail might have been executed by the old masters. Typical Mastercraftsmen pieces: Hepplewhite arm chairs in ivory brocade, \$150 each. End table with beautiful old-world finish . . . exact copy of a fine Sheraton antique, \$45. Chippendale bookcase, \$185. Coffee table . . . \$60. Antique Turkbaff rug 14' 9" x 11' 8", \$650.

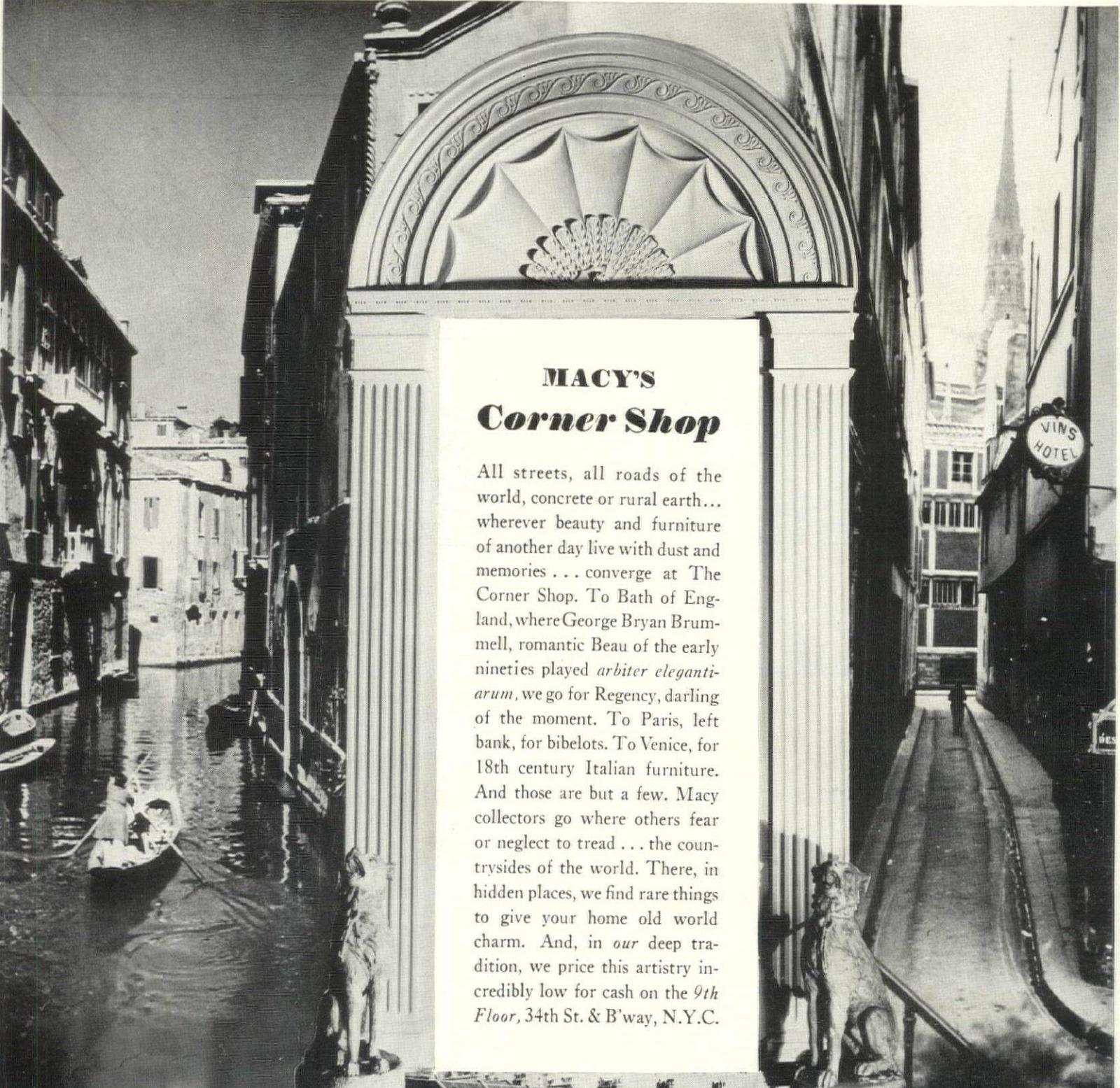
Smart Budget Pieces . . . for those who want Sloane good taste and unquestionably correct, fine, gracious furniture at limited prices. This group, for example, includes a mahogany shield back chair, \$27.50, in muslin including labor to cover. Fine copy of an old Chippendale wing chair, \$69.50, in muslin including labor to cover. Lawson sofa, \$125, in muslin including labor to cover. Mahogany three-tier end table . . . \$18.

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All streets, all roads of the world, concrete or rural earth... wherever beauty and furniture of another day live with dust and memories . . . converge at The Corner Shop. To Bath of England, where George Bryan Brummell, romantic Beau of the early nineties played *arbiter elegantiarum*, we go for Regency, darling of the moment. To Paris, left bank, for bibelots. To Venice, for 18th century Italian furniture. And those are but a few. Macy collectors go where others fear or neglect to tread . . . the countrysides of the world. There, in hidden places, we find rare things to give your home old world charm. And, in our deep tradition, we price this artistry incredibly low for cash on the 9th Floor, 34th St. & B'way, N.Y.C.



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The cost of a complete service shouldn't deter you. For sterling is not expensive now. Besides —most jewelers will gladly arrange for convenient terms of payment, so that you can *pay for your silver while you enjoy it*. Then there's the "lay-away" plan, which many jewelers offer.

Act now to acquire your sterling. See COURTSHIP at your jeweler's. It has the beauty of design and perfection of workmanship that makes silver by International Sterling a proud possession in the most perfectly appointed homes.

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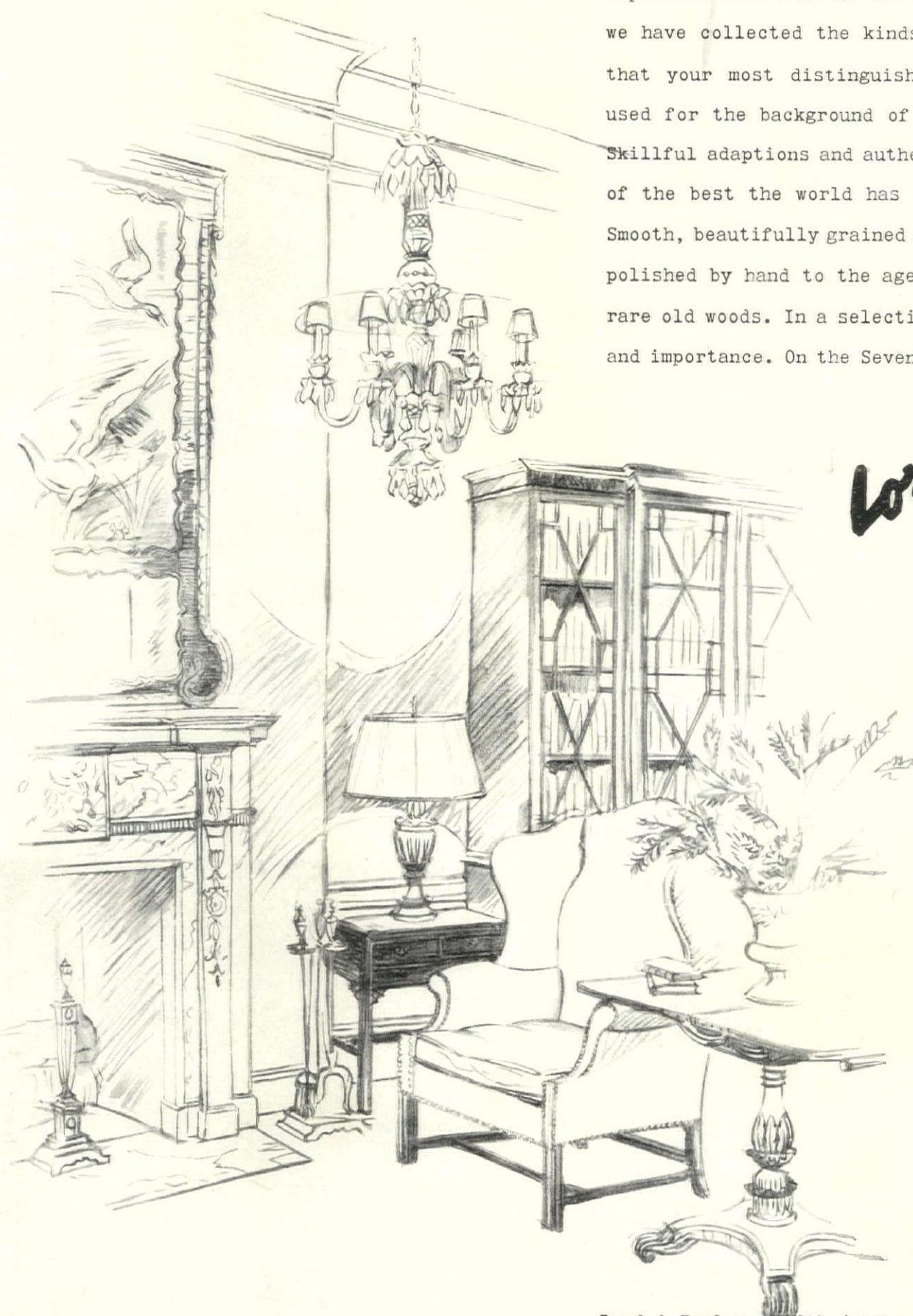
COURTSHIP sterling may be had in every kind of hollow ware, ranging from salts and peppers to the glorious tea and coffee service you see illustrated here.



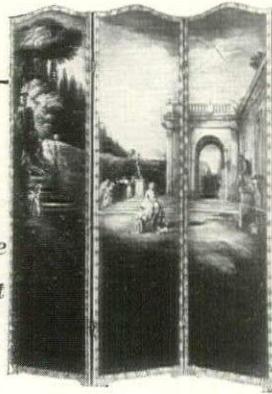
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is such a little word to mean so much. Yet for those whose hobby is beauty, whose taste is inherited, it stands foremost in importance. Here in our new MURRAY HILL SHOP, we have collected the kinds of fine furniture that your most distinguished ancestors used for the background of their home life. Skillful adaptions and authentic copies of the best the world has produced in design. Smooth, beautifully grained mahogany veneers, polished by hand to the age-softened patina of rare old woods. In a selection of dignity and importance. On the Seventh Floor

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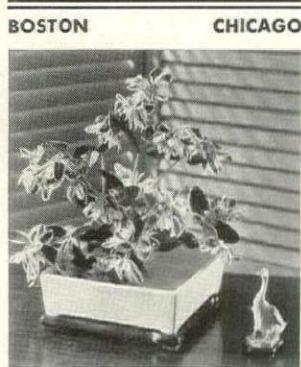
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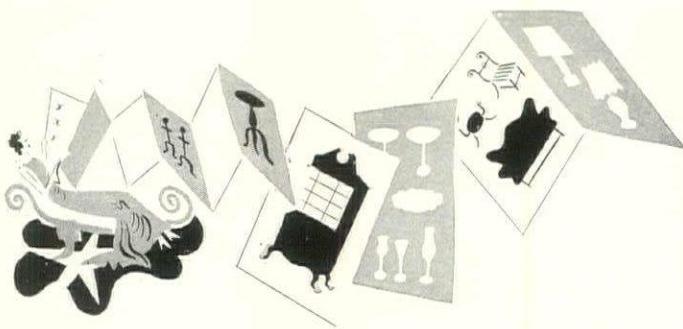


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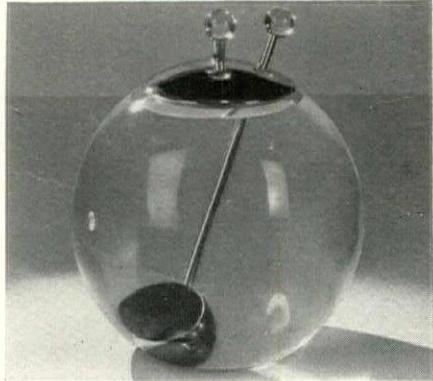
SHOPPING



EVEN the most antiquated establishment could be quickly rejuvenated by our little girl friend here. Composed of terra cotta with glazed hair in a lovely soft turquoise, her fresh, youthful aspect marks her as especially apt for a modern mantel decoration. Six inches high, priced at \$15.00. Carol Stupell, 443 Madison Avenue, New York



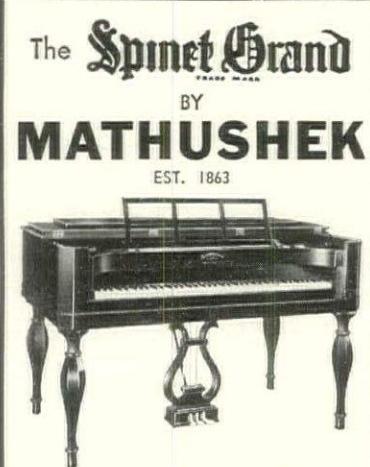
ENOUGH to make a first class bartender out of the worst dub. This is a martini mixer plus—plus a punch bowl, and besides, a vase for flowers when tastes turn from synthetic to aesthetic. Chromium ladle and removable cover on plain glass costs \$11.00, on monogrammed glass, comes to \$12.00. Candle-Luxe Shop, 542 Madison Avenue, New York



PERHAPS the real plant life in these bookends is to help make reading come natural to you. Regardless, they give a very decorative effect in the living room and may be ordered in the natural woods at \$12.50 the pair, and in Macassar Ebony at \$15.00. Tin lining for flowers. Modern Furniture Co., 162 East 33rd Street, New York



ANOTHER case of putting two and two together and making a cigarette box. In the present instance, the Sheffield silver box is a copy of an old English tea caddy. Feet and handles were added, now lo and behold a very charming living room necessity. Price is \$10.00. From Olga Woolf Ltd., 509 Madison Avenue, New York



The only piano of outstanding beauty and charm. See it... Hear it! Insist on the original, look for the trademark "Spinet Grand" on the fallboard. Compact in size. Standard 88-note keyboard.

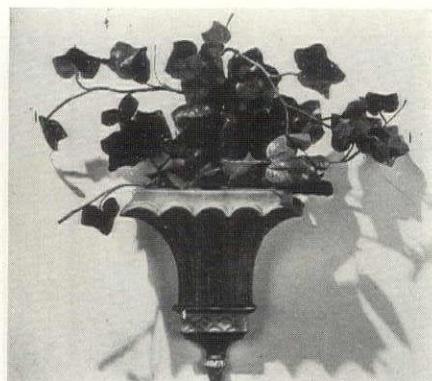
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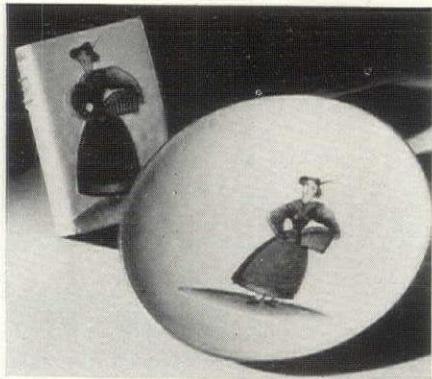
AROUND



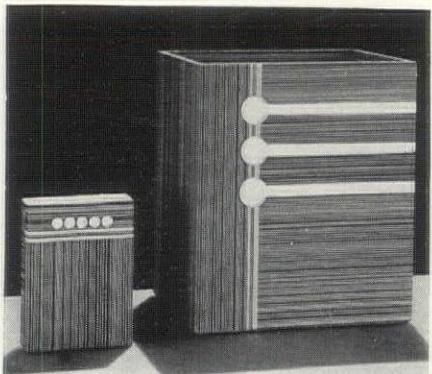
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full



WITH the coming of winter, ivy growers can start in with their annual indoor planting. Inside this wall pocket is a metal container to hold adequate water and dirt, while the exterior is of a heavy plaster-like composition material trimmed in green and gold, or all gold. \$5.00. John's Decorations, Inc., 535 Madison Avenue, New York



THE lady with the concertina plays one of the happiest tunes we've heard from an ash tray in ages. Posing on a background of white enamel, she is gaily worked out in a conglomeration of vivid hues. \$5.00. Matching matchbox holder, \$3.75. The enamel is imported and very finely wrought. Rena Rosenthal, 485 Madison Avenue, N. Y.



NOTHING like being practical with a flair. That most plebian of conveniences, the wastebasket, is hereby transformed into a decorative highlight. It even boasts a matching cigarette box (on end). Photographed in dark gray washable material with white trim. Basket \$6.00; cigarette box \$5.00. W. J. Daniel Studios, 206 E. 58 St., N. Y.



YOU won't even need bonbons in these covered jars to have them attract fervent admiration. Very lovely in their simplicity, they have great potentialities as wedding gifts, for they fit in with any form of interior decoration. Standing just about 6 inches high, each jar costs \$6.00. From Steuben Glass, Inc., 748 Fifth Avenue, New York

Two centuries ago

BIGGS has reproduced this charming Queen Anne Card Table from about 1730. Made of selected Mahogany, with typical cabriole legs and pad feet. Brasses, copied from the original, add much to the spacious drawer. Height, 28½ in.; Top, open, 29 x 29 in.; closed, 14½ x 29 in. This table is one of our 500 authentic Colonial Mahogany reproductions.

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The Bride Shop

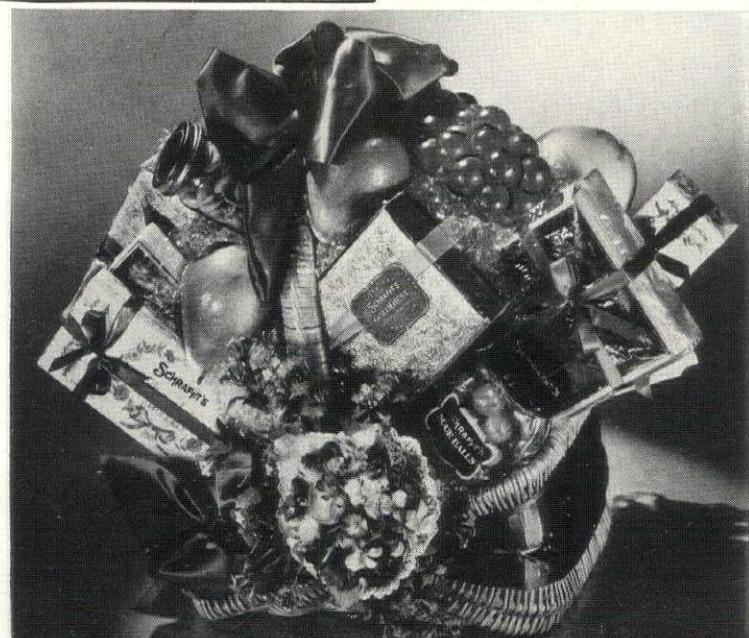
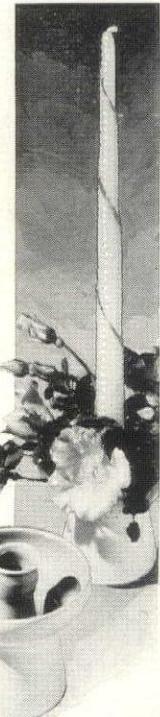
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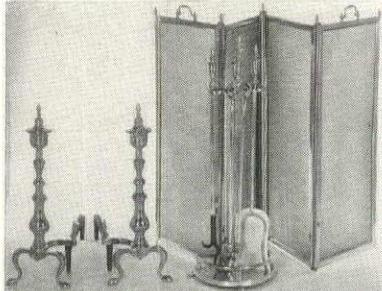
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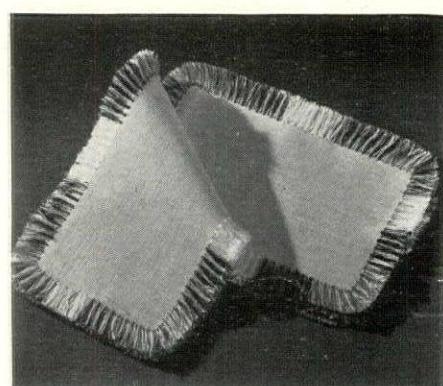
READY for a star performance in the fireplace, here are andirons to convince you that Classic and Modern-Classic are your favorite types of decoration. These striking andirons have bases composed of black iron, with trimming of brass. They stand 14 inches and cost, believe it or not, \$6.50. Tuttman, 103 Allen Street, New York



READY to wing its way into your front parlor, this lamp is probably sure of a welcome resting place there. Three gulls deftly arranged in natural flight form a very striking lamp base of cast aluminum, hand-finished and polished to a smooth, silvery patine. Especially suitable for modern rooms. \$50.00 from Necessary Luxuries, Westport, Conn.



ONE instance in which cocktail napkins are given downright style, dignity and sturdiness. Composed of natural colored fine linen, these goodly sized dainties (about 6 x 10 inches) are gayly trimmed in bright red, blue and natural fringe. They cost \$5.00 a dozen and may be obtained from Grand Maison de Blanc, Inc., 746 5th Avenue, N. Y.



THESE dazzling urns are enough to turn the most problematical mantel into the highlight of your room. They are Bohemian, of rock crystal, all hand cut and polished. Standing 12 inches high, and priced at \$20.00 the pair. At 15 inches, the price is \$30.00, express collect. May be ordered from Reits, 613 Lexington Avenue, New York



GIVING mustard more attention than it deserves—or perhaps you like it. Anyway, this charming pot is of cream color with a modern design of silver and black. It belongs to an entire set, but may be purchased separately for \$2.50. Individual mustard spoon called "Fuchsia" for \$3.25. From Georg Jensen, 667 Fifth Avenue, New York



AROUND



THIS glittering gorgeness comprises a brand new ashtray and lighter combination. The lighter of imported hand-cut crystal accompanies matching ashtrays of two sizes. Carved in a Baroque style that is definitely ahead-of-the-minute. Lighter \$12.50, 3 inch tray \$3.50, 4 inch \$5.50. Alfred Orlit, 395 Madison Avenue, New York



ALL you need to do to increase your literary scope is buy these gracious little bookends, follow their example, and stretch out to a nice quiet session of printed matter. They're made of chromium and wood, and have travelled all the way from the rural fields of Austria to Mark Cross, 5th Avenue and 52nd Street, New York. They cost \$20.00



IT SEEMS too bad to hide the charming design of these figured pottery dishes with mere soup or dessert. Both are beautifully colored in pink, mauve and turquoise to emphasize a grape motif. Square serving dish is turquoise. Soup bowls and serving plates \$12.00 a dozen; dessert dishes \$15.00. Saks-Fifth Avenue, 50th St. and Fifth Ave., N.Y.



BRINGING back the old-fashioned frill to the towel department—this definitely charming set has the gayest of rose, green and blue flowers along its borders. You can get a set of 2 towels, 2 wash clothes and 1 mat for \$17.25, or if you prefer, buy them by the dozen. Bath towels \$36.00; wash cloths \$9.00. Leron Inc., 745 Fifth Avenue, New York



THIS pear leads a long and fruitful life taking care of your breakfast jams and such. Lower half is constructed of glass, while both the lid and spoon are handsomely wrought in sterling silver. Handily sized and styled for small breakfast nook tables or trays. Priced at \$8.50 and sold at The Gorham Co., 17 Maiden Lane, New York

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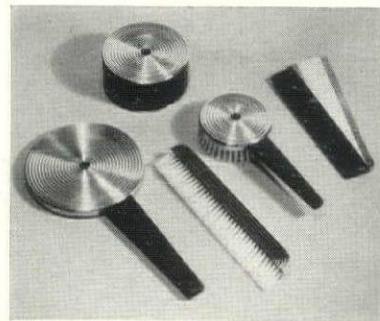
I large heatproof casserole; I large serving plate, 13"; 8 salad-size plates; 8 bowls and 1 comale for relish, etc.

Glowing brown background with delightful designs of birds, animals and flowers done in white. No two pieces exactly alike. A crude handmade pottery but entirely serviceable and oven-proof.

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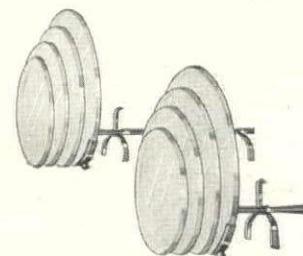
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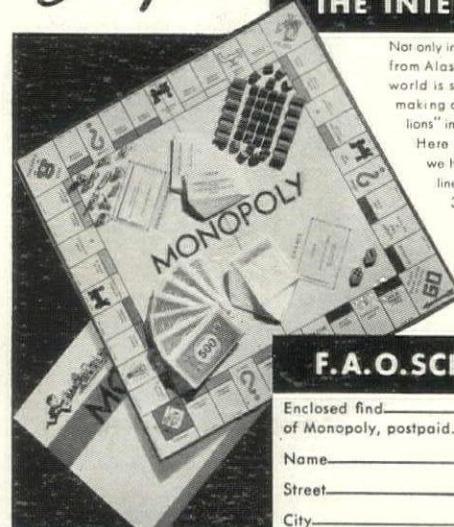
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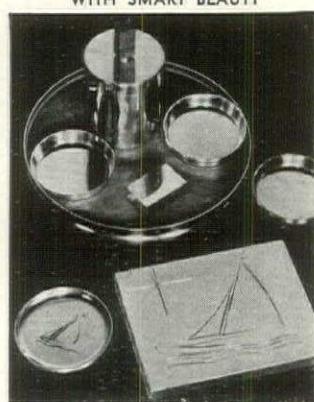
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SHOPPING

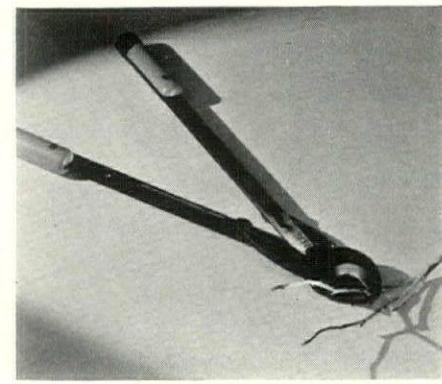
If you become marooned on some deserted spot, let your mirage at least be an alcoholic one. An orange cowhide case holds four bottles, with cup tops, 1 chrome shaker with an extra small bottle inside it and an orange squeezer in the lid, a bottle opener, and spoon. \$30.00. Abercrombie and Fitch, Madison Avenue at 45th Street, New York



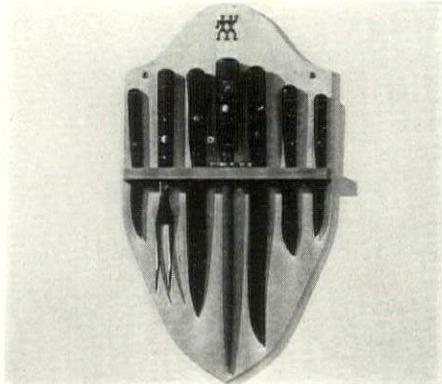
EARLY fall picnickers and Palm Beach merry-makers ought to appreciate the thoughtfulness of this new gadget. It's an exceedingly handsome thermos icebucket that you carry when you wish to produce that familiar icy tinkle in your picnic cocktail. Wooden bucket with chromium bands and top. \$12.50. From Olivette Falls, 571 Madison Ave., N. Y.



THE bite on this pruner is even sharper than frost, so you'll find it a pretty handy gadget to keep in the tool shed. The point will snap suckers (small twigs to you), while a patented shift makes it possible to increase its power 100% for advantageous heavier pruning. Obtainable for \$4.50. Max Schling Seedsman, 618 Madison Avenue, New York



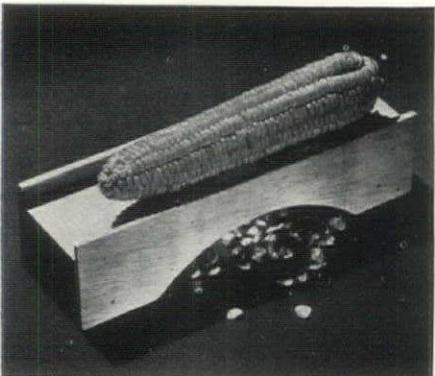
THIS ought to cause the most ladylike of housewives to start cutting up in the kitchen. Seriously, it's the best kitchen assortment we know of and the knives the sharpest. The generous assortment comes on boards of green, cream and natural wood, and costs complete \$12.50. Fifth Avenue Cutlery Shop, Inc., 730 Fifth Avenue, New York



PEOPLE with weak eyes should appreciate a thermometer that indicates temperatures in a thoroughly legible manner. It can also be looked at from an aesthetic point of view, for it is cleverly designed in chromium and Bakelite. Responds quickly to temperature changes. \$3.50. Lewis & Conger, Sixth Avenue and 45th Street, New York



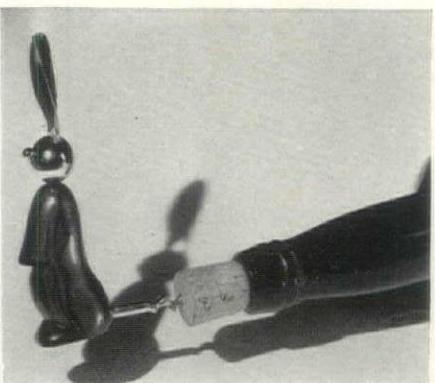
AROUND



CORN off the cob is considered by experts to lead to the best possible of recipes. Hence this very painless method of removing willful kernels from their native habitat. Merely pull the cob along the steel points of the gadget, and presto! All this for just \$1.50. You can get it at Rebecca Dunphy and Grace Hutchins, 65 East 55th Street, New York.



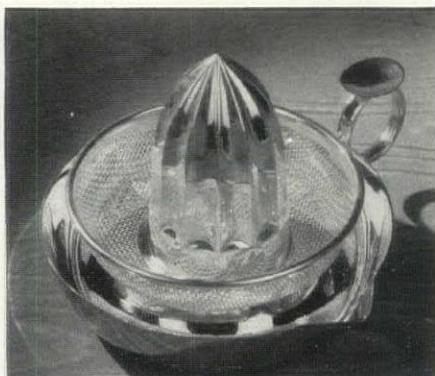
ABOUT to drain the last drop of life from your fruit, this sturdy orange squeezer is prepared for long dependable duty. It's so heavy this non-tarnishable gadget won't tip when you push down on the handle, so your glass in the allotted space below is perfectly safe. It costs just \$2.00. At Abercrombie and Fitch, Madison Avenue and 45th Street, New York.



HERE'S a corkscrew bunny that actually produces something noteworthy in the way of offspring. With a few turns and pulls he will bring forth all the bubbly water you care to consume—or whiskey, or anything. He's a French animal, made of walnut and chrome, and sells for \$3.85 at Hammacher Schlemmer, 145 East 57th Street, New York.



TRUSTING this striking walnut carving set will inspire your workmanship to be similarly neat and precise. The latest word in cutlery especially designed to accompany walnut table appointments. Made of hand-forged stainless steel with handles impervious to heat and cold. \$10.00. Wm. Langbein & Bros., 161 Willoughby Street, Brooklyn, New York.



THIS glorified silver-plated lemon squeezer not only gets the all out of your lemon, but its wire mesh strainer keeps the juice free of seeds and such. This is inserted as a separate piece, removable and washable. In fact, the whole outfit comes in three parts. \$13.25. From Hammacher Schlemmer, 145 East 57th Street, New York.



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of strikingly unusual weave;
in peach, beige, green
or white.
13 pieces,
all monogrammed—\$28.
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by

Eleanor Beard

Hand quilted comforter of Cherokee taffeta in the new Acorn and Thistle design, cut 72" x 81"; filled with the finest lamb's wool. \$35.00

Finest quality wool blanket with inverted scallops, hand-bound in satin to match comforter... \$19.75

Blanket cover of Pom Pom crepe with net footing and net monogram. Single size..... \$11.50

The Set, \$60.00



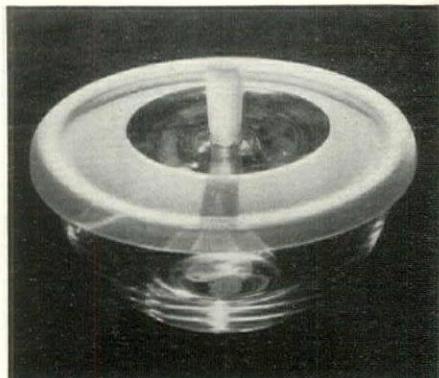
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CHICAGO: 700 N. Michigan Blvd.
PASADENA: 41 So. El Molino Ave.
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inc.
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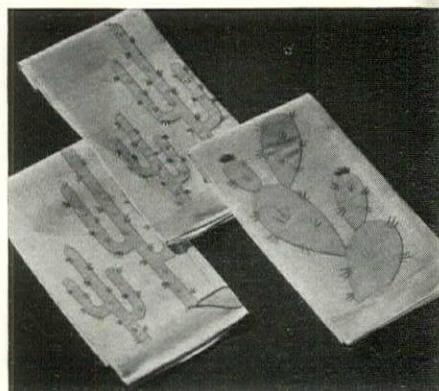


SHOPPING

Not exactly a safe way to preserve your powder—for if you leave it in this lovely jar on your dressing table, everyone will make a bee-line for it. You won't blame them, however, since it's made of Orrefors glass and has such a charming semi-frosted cover. About 6 inches in diameter, \$6.00. Sweden House, Inc., 6 West 51st Street, New York



MAYBE the cactus on here is a mental suggestion for quick drying, more likely it's just a new form of decorative embellishment in bath linen. Colored in varied shades of soft cactus greens, these hand towels are hand appliquéd and stitched on fine sand-colored linen. \$2.25 each. Obtainable from Mossé, Inc., 750 Fifth Avenue, New York



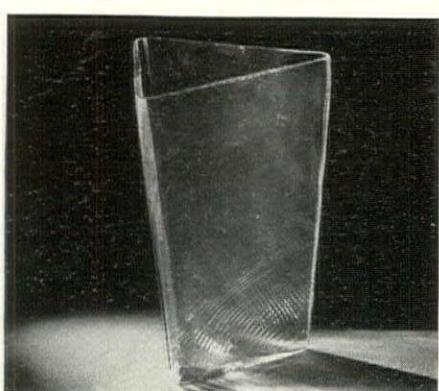
ANYONE who can't get inspiration for letter writing from a box like this is just plain illiterate. Copied from the Royal Jewel Boxes that were decorated by the Russian Court Icon Painters, the colorings on the lid are glorious. Contains both letter and brief note paper. \$3.00 the box, from McCreery, 5 West 34th Street, New York



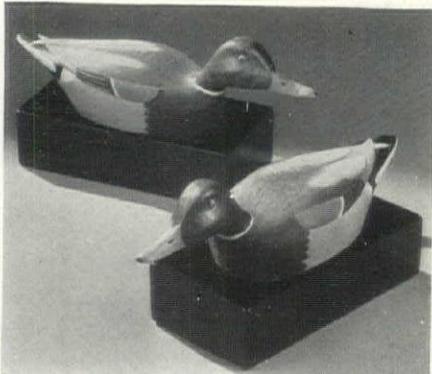
WHETHER or not any strong desire burns in you for these chamber sticks, they're still very lovely pieces. Of English silver-plate, these are reproductions of old designs, carried out with restraint enough to be adaptable anywhere. A wedding gift for country dwellers. \$15.00 pr. Colchester Galleries, Ltd., 16 West 50th Street, New York



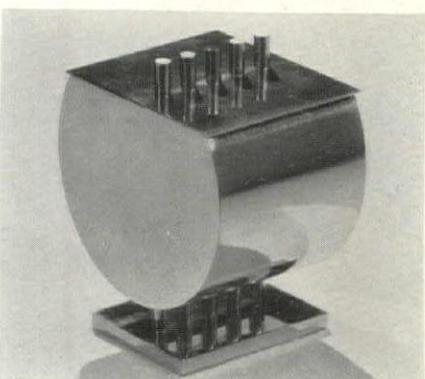
EVEN the age-old flower vase goes modern and develops angles. These are very special angles, of course, and form one of the more striking new flower vases. Made of finely ridged glass, and standing about one foot high, it will form very effective floral arrangements. Happily priced at \$2.00 from Mitteldorf Straus, 245 Fifth Avenue, New York



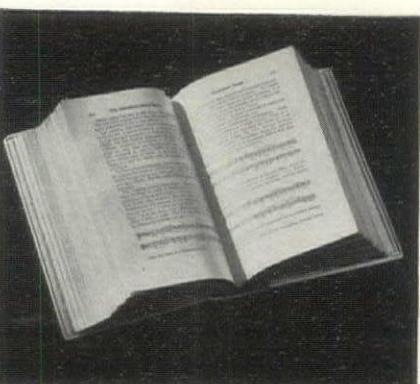
AROUND



WE didn't bother to put books in the picture to show that these were bookends, because you might miss some of their attraction. They're pretty authentic plaster Mallard ducks. You use them for bookends, or on the mantel, and they're even weighty enough for doorstops. \$10.00 the pair. Lord and Taylor, Fifth Avenue and 38th Street, New York.



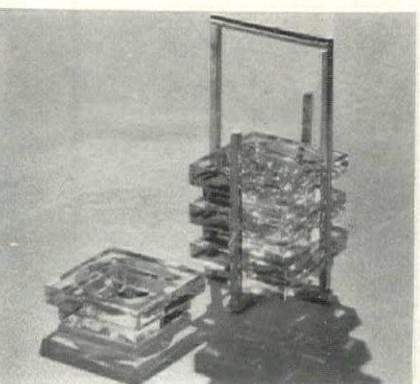
YOUR cigarettes ought to keep exceedingly fresh and new in a modern receptacle like this one. The design is an original, and so worked that the unusual rods seem to go right through the center box. Made both in chromium and copper, and obtainable at W. and J. Sloane, Fifth Avenue and 47th Street, N. Y. The price of this unusual gadget is \$10.00.



ILlustrating how to say it with music. This is a very lovely bound volume entitled "The Complete Opera Book" by Gustave Kobbé. It includes the stories of the operas besides 400 of the leading airs and motives, in musical notation. Ivory Florentine leather, gold tooled. Other colors. \$27.00. Alfred Dunhill, 620 Fifth Avenue, New York.



TAking a very big stride in the direction of your fall necessity list, this charming hunt set awaits a welcome place on the luncheon table. In green, ivory and red, it is made by hand on fine linen and will take care of eight people. Seventeen pieces are combined for \$45.00 at Bournefield, 2 E. 57th St., New York. Also a 25-piece set for \$55.00.



IF YOU'RE seeking a wedding gift that both members of the partnership can enjoy, why not look twice at this—especially if they're moving into modern quarters. The chromium stand holds four removable glass ashtrays of convenient size for bridge or occasional tables. Priced at \$8.50 from Pitt Petri, 501 Madison Avenue, New York.



Silver-plated candelabra, \$40 per pair. Spode dinner plates, \$22 doz.; cream soup cups and saucers, \$37.50 doz. Cut crystal goblets, champagnes, and claret all \$15 doz.

CHINA, CRYSTAL and SILVER TO DECK THE BRIDE'S TABLE

FOR the bride you desire to honor above all others, there are no gifts more to be commended than lovely china, crystal or silver for her table. At Ovington's you will discover a wide choice from the most famous makers in the world, at prices that practice a modest restraint.

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Equally Correct for Formal Luncheon or Dinner

As the perfect nuance between richly grained wood and gleaming silver, our new Satin Damask Doily Sets in silver gray, apricot, seafoam green, steel blue, or beige will add glamour to your Fall entertaining.

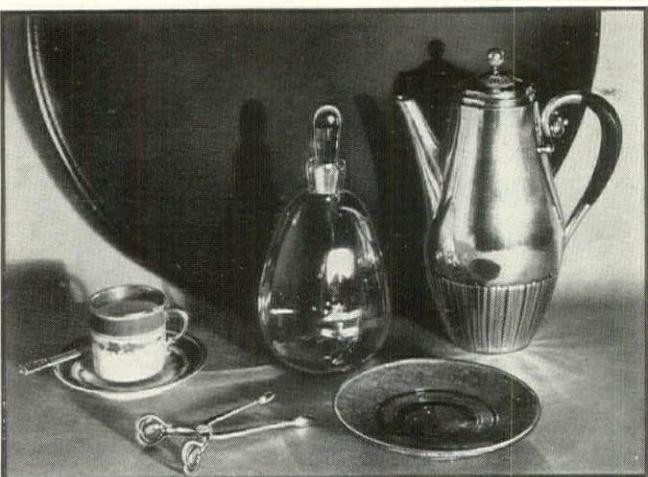
Complete sets for 8 covers . . . \$33.00 Complete sets for 12 covers . . . \$48.00
Monograms on napkins . . . \$1.50 each

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GEORG JENSEN for unusual gifts . . . gifts to flatter the recipient. For instance, this silver coffee pot, Cosmos Petal, one of Jensen's ageless designs, at \$17.50; the liqueur decanter of pure crystal, like a great shining drop of water, at \$7; the demi-tasse, eggshell sheer Royal Copenhagen Porcelain, \$6 each; silver coffee spoons, in Jensen's lovely acorn design, \$2.50 each; the glass-lined bronze ash tray at \$4.50; Jensen's matchless silver sugar tongs at \$9.50. May we send you our book of gifts?

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SHOPPING

BILL and Louise coyly represent the bride and groom who will be seated before them. They play the leading place card role in the bridal party, of course, while other figures of bridesmaids, flower girls and so on complete the set. These cleverly manipulated little forms cost \$3.50 the dozen. Dempsey and Carroll, 556 Madison Ave., N. Y.



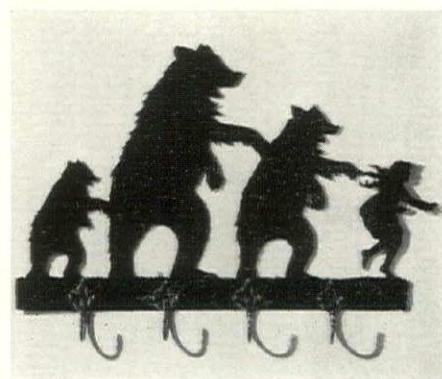
A CORDIAL set like this one ought to put your guests in a good mood long before any of the contents are even imbibed. The service is for eight, and the glass made of a finely striped clear crystal. Traditional bottle and modern tray are magnificently combined. Set complete, \$20.00. From Ovington's, 437 Fifth Avenue, New York



To SETTLE possible disputes about favorite salad dressings, this mayonnaise dish is made in double sections. Looking very much like its more expensive sisters because of its unusual modern design, it has been worked out in pewter by a Danish silversmith, and costs but \$7.95. McCutcheon's Gift Department, Fifth Ave., at 49th St., N. Y.



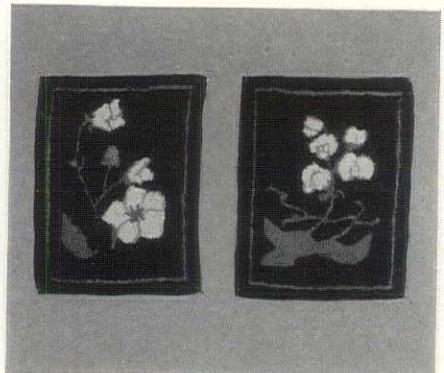
YOU may recognize these three bears and Goldilocks. It's more than possible that your children will take an avid interest in them, even to remembering to hang their coats on the little hooks below. Made of iron this coat hanger is both sturdy and ingenious. Other motifs available. \$18.00. Todhunter, Inc., 119 East 57th Street, New York



WHEN you're through licking your chops over this luscious checkerboard array of fudge dainties, consider, if you will, the new carved oaken chest container to use later for cigarettes or pipes. Small as it seems, it holds over three pounds—enough for any sweet tooth. \$3.75. Schrafft's, and by mail, 58 West 23rd Street, New York



AROUND



If you don't enjoy watering your plants, try some perennials like these. Seven by nine inch botany prints are hand-hooked of silk material naturally colored on a black ground. A set of four in different designs will cost \$5.00. Especially fitting on the wall of a small flower room or entry way. From John Embrey Horan Studios, Dalton, Georgia



Whatever you put in this dish will have to be pretty special to keep up with its container. The latter, designed for general table and cocktail service, will also take care of stray bonbons, nuts, and whatever. The finishes are both polished chromium and polished copper, and it sells for exactly \$2.50 at Franklin Simon, 414 Fifth Avenue, New York.



THESE seem almost too elegant for a mere bureau or a suitcase, yet they've been concocted to hold handkerchiefs and stockings. The little cases of Oriental brocade, have small motifs printed on backgrounds of white, blue, Nile and dark green. Handkerchief case, \$1.50, and the hosiery cover \$2.50. Yamanaka, 680 Fifth Avenue, New York.



THIS amiable outfit takes care of meals throughout the day. At breakfast the jam jars hold marmalade, etc., by noon the tray serves a centerpiece for fruit, at cocktail time the center unit is for glasses and the outside rim for tidbits, and for supper a cheese board substitutes for jam space. \$27.50. Betty Junger, 724 Fifth Avenue, New York.



A TISKET a tasket, here's a handy basket . . . labeled "Brandied Fruit" and made up as a specially concocted bon voyage gift. A jar of pears preserved in claret, and glass containers of cherries, marrons and apricots sealed in brandy, form the definitely appetizing ingredients one can find only at Vendôme, 18 East 49th Street, New York. It costs \$8.40 complete.



Tea for six—when those guests you met in the country or at the seashore this summer arrive. At PLUMMER'S you'll find an inspiring array of china from which to make your selection. The group illustrated—6 teacups and saucers \$27.50; 6 tea plates \$22.50; cream, sugar and teapot \$30.

Something New for Fall

WITH the social season under way, you will wish to add to the sparkle of your table with something NEW in *china* and *glass*. At PLUMMER'S you'll find products of the world's finest potters and glass workers. Many patterns are ex-

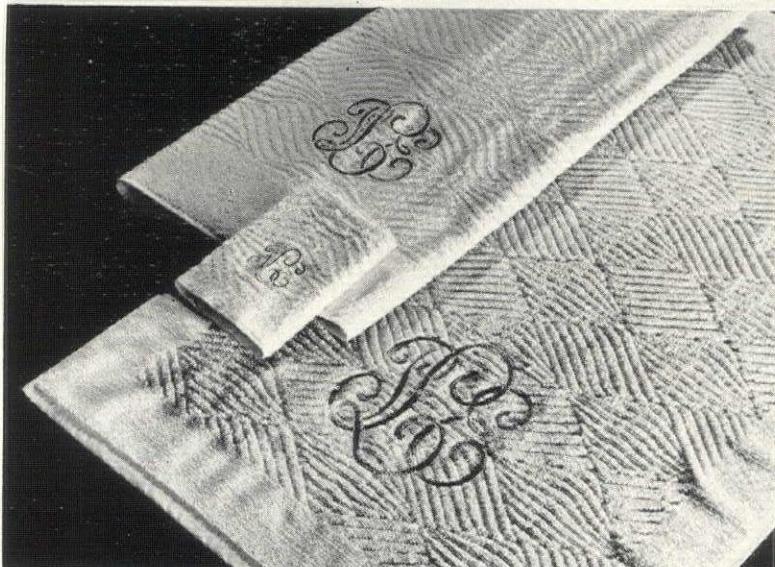
clusive with PLUMMER'S. For engagement or wedding gifts there is no shop quite like PLUMMER'S. Here one finds gifts which are a joy to give, because you would love to receive them yourself. Mail orders promptly filled.

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REGINA a towel of original weave by LÉRON—soft and sturdy. Its deep Terry pile affords unusual absorbency and delightful friction. The ingenious construction of this new towel, its range of lovely colours and our artist's daring in his monogramming all combine in producing a refreshing new effect. Prices—Towels \$36.00 per doz. Wash Cloths \$5.75 per doz. Mats \$5.75 each.

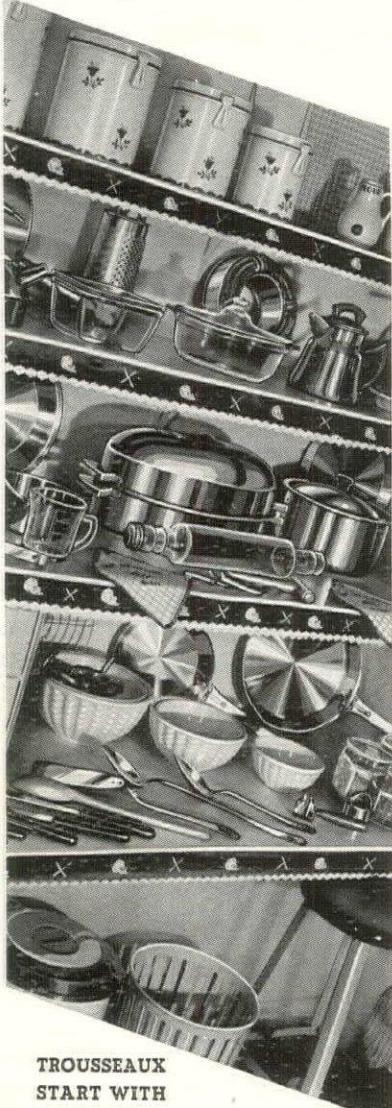
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Choose the Trousseau that fits your needs from those on display in our Model Kitchen. Or, if you like, we'll plan a special one for you. You'll save time, you'll save money... and your kitchen, we promise you, will be a perfect dream.

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SHOPPING

AN APPLE a day is better if it's baked, and best of all when it's baked in a dish like this one. The real fruit goes in this imitation apple, in which it is baked and subsequently served. Colors are apple red and leaf green on white. Baker and dish complete, \$20.00 a dozen, and you get them at Ovington's, 437 Fifth Avenue, New York



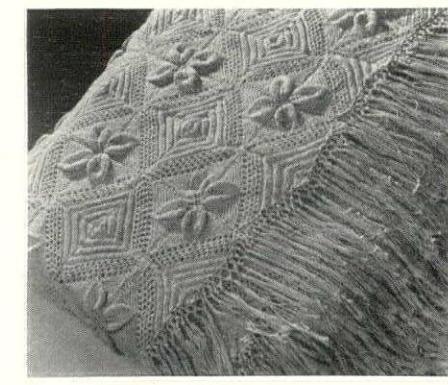
KEEPING the bride well groomed—you might consider this exceptionally attractive Manicure Coffret as a really convenient engagement gift. Includes two shades of polish, remover, nail tonic, hand tonic, manicure scissors, file, emeryboards and orange-wood stick. Navy fabrikoid, lined in red. \$7.50. Elizabeth Arden, 681 Fifth Avenue, New York



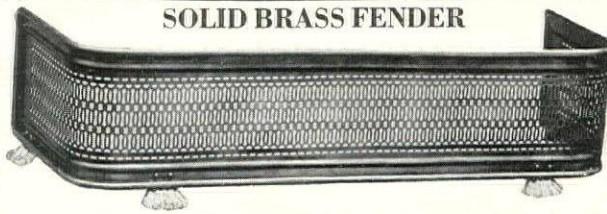
NOT silver, but fashioned of highly polished pewter, this is a pitcher that should appeal both to your decorating instincts and your pocket-book. It's a Classic design well carried out, and may be used for flowers as well as for table service. Costs just \$7.50 and may be obtained from Personality Decorating, 717 Madison Avenue, New York



PLEASANT dreams for you ought to be insured with this four leaf clover coverlet. One of the many traditional designs handed down through the ages, it's the perfect spread for inherited four poster Colonial beds. White string-like material, washable, and reasonably priced. Laura Copenhaver, Rosemont, Marion, Va. Other designs available



SOLID BRASS FENDER



Perforated. In three sizes. Stands on 4 heavy claw feet.
36" in length—9" in height—12" in width \$12.00
42" in length—9" in height—12" in width \$13.00
48" in length—9" in height—12" in width \$14.00

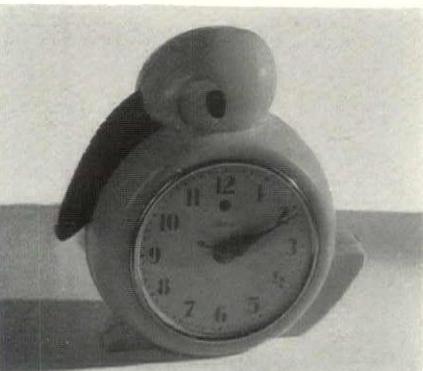
Send for our catalogue of complete fireplace equipment

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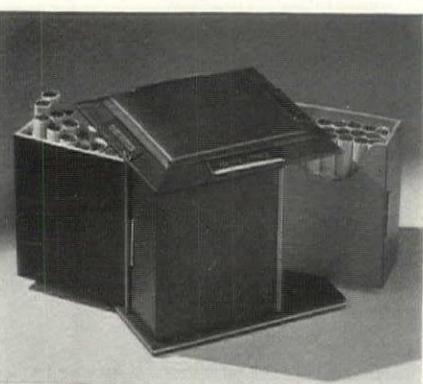
TUTTMAN'S

103 Allen Street, N. Y. C.

AROUND



OUR fine featherless friend will keep up a steady vigil in your offspring's room, and remind him when it's time for school. There can't be excuses about forgotten windings either, for the duck's electric. In yellow, bright royal blue, or black. Costs \$5.00, parcel post extra, and comes from Childhood, Inc., at 32 East 64th Street, New York.



"OPEN SESAME" is the by-word of this cigarette box—and you'll get practically anything you wish in smoking matter. Removable tabs of different well known brands are inserted in the top to indicate the kind of cigarettes in its sections. \$11.00 in brown Florentine leather. Abercrombie and Fitch, Madison Avenue at 45th Street, New York.



THESE little fellows probably feel pretty cocky over their ability to hold your breakfast eggs—the boiled ones of course. They are made of a light weight pottery effect, which is colored in soft tans and browns. Reasonably priced at \$7.50 a dozen. You may purchase them from Neiman-Marcus Co., Dallas, Texas.



NOTHING like bribing even poor defenseless children. For instance, if this crib blanket won't entice Junior into the arms of Morpheus, nothing ever will. In blue or pink with a profusion of white teddy bears. It measures 36x50 inches, and has a sateen binding. \$1.00. Procurable at Gimbel's, Broadway & 33rd Street, New York.

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• 2 Colored or White 54 in. Linen Luncheon Cloths each with
6 Napkins • 1 Lace trimmed Linen Luncheon Set (runner,
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Tea Napkins • 1 doz. 72x108 Bournefield Hemstitched Percale
Sheets • 1 doz. Percale Pillow Cases • 2 prs. Wool
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• 1 doz. Wash Cloths • 2 Bath Mats • 1 doz. White or col-
ored Linen Guest Towels • 1 doz. white or
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\$285.

This budget trousseau is specially priced to introduce you to our new exquisite linen and lingerie salon and to the many other thoughtfully assembled trousseaux that await your unhurried selection.

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Jars give a sparkling touch to Garden, Sun Room or Interior. These shapely 24-in. Jars in Metallic Black, Turquoise, etc., \$15.50. With handles, \$18.25 f.o.b. factory. Send 10c in stamps for Brochure of Garden and Decorative Pottery.

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*Jeremiah, Jeremiah, Blow the fire
Puff—Puff—PUFF
First you blow it gently
And then you blow it ROUGH*

BELLOWS

Solid maple and cherry woods, overall length about 18 inches, wood hand-rubbed. Red leather used and studded with brass-headed nails.

\$10 per pair

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GEORGIA—The building of good roads in Georgia has had a great influence on the real estate activity in that State. The price trend is definitely upward and many new houses are being built. Outside of Atlanta, within easy distance by car, many houses, especially of the brick bungalow type, have been erected. During 1935, 272 houses were constructed at a total of \$770,892, individual costs running from \$5,000 to \$10,000.

Ten miles out in the Atlantic Ocean off the coast of Georgia near Brunswick lies St. Simon's Island, connected with the mainland by a paved motor causeway. Sea Island, where the fashionable Cloister Hotel is located, is really part of St. Simon's Island, separated by the Black Banks River. A mild semi-tropical climate makes this spot an ideal year-round home. With a main drive of 3 miles paralleling the beach, Sea Island is laid out in groups of lots, mainly owned by the Sea Island Company. Last season there was a definite increase of interest in purchasing property on Sea Island, evidenced by the numerous transactions. Particularly convenient are the special services offered home owners and tenants in the residence colony by the Sea Island Company. Grounds of all the island homes are kept beautifully landscaped by the landscape department. At any time hotel service is available and any repairs or necessary work on the houses may be arranged through the Cloister Hotel.

CONNECTICUT—We are all looking with a great deal of interest to the opening of the new Merritt Highway through the nearby Connecticut back-country next year. For those of you who are not familiar with this new project, we can describe it as a continuation of the Hutchinson River Parkway. Running parallel to the Boston Post Road from four to eight miles back from the Sound, the present sector will run as far as Bridgeport. Weekenders now struggling through the bottleneck of Greenwich look forward to the completion of the Merritt Highway as a welcome relief. Furthermore it will open up and make accessible to New York a vast territory that has been hitherto practically inaccessible. Our readers who have been thinking of buying land in the Connecticut back-country, or a farm to remodel, had better act quickly because the real estate brokers in that territory report a great deal of activity at this early stage.

NEW YORK

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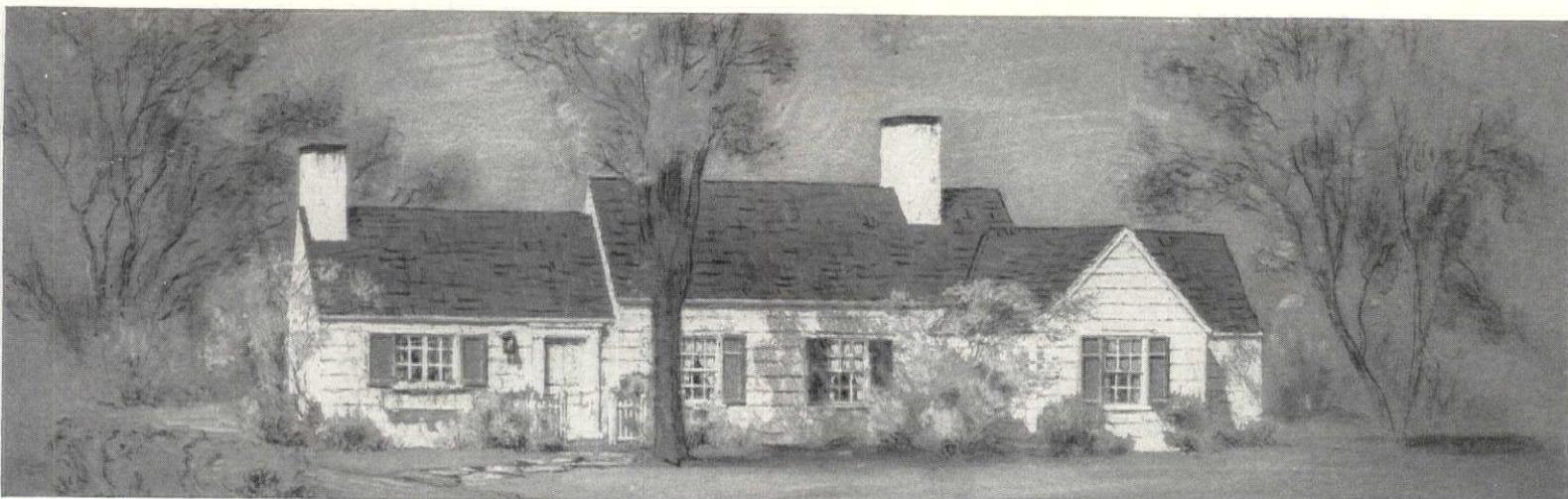
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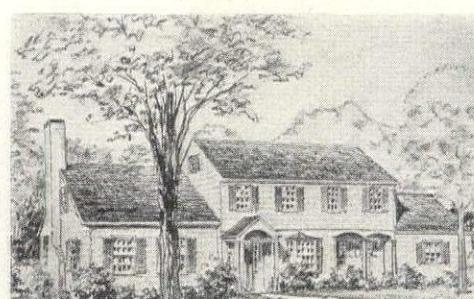
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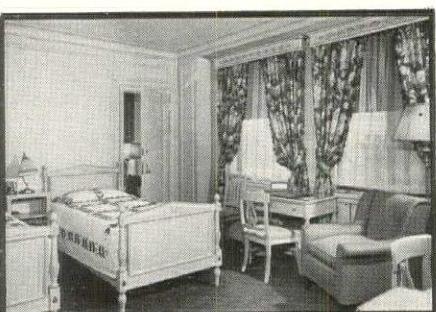
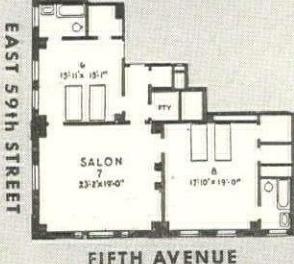
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UNDER THE ROOFS



Newlyweds about to embark on the sea of domesticity may well consider a dependable and well-equipped craft. It won't ever do

to have forgotten the rudder, or to find that the anchor is missing just as a storm is beginning to brew. All this is a prelude to the very handy fact that brides equipped with a husband but no furniture nor any pots and pans and cookbooks can break into the business of marriage safely and easily in any of the city's apartment hotels. Here they can get their first taste of how an apartment should really look, for the majority of available suites are being very carefully furnished nowadays. And they won't need to start out with a lot of cooking worries, since the service of the hotel is theirs. Any one getting a divorce after a year of this sort of life is just plain unreasonable.



Younger marrieds might well start cooling their heels in the Essex House on 59th Street, Central Park South, for its perennial gaiety and general atmosphere of enjoyment make it especially appealing to youth. They will find suites ranging from 1 to 15 rooms, including a very happy supply of the popular two-room establishments. Incidentally this is the one hotel in New York where the residents are provided with gas ranges (4 burners), and allowed to make their own culinary experiments. Also refrigeration of course.

Although most of the hotels nowadays have gone in heavily for redecoration, the Essex House carries on with a vengeance. Seven decorating firms of different types were asked to work on various suites. Now that the job is completed, you look at the different examples, and choose your own type. So far W. & J. Sloane have won first prize for popularity. If you hurry, you can get a room on the Park side, where at night you can see the lights zigzagging along winding lanes.

As to entertainment and interest within the precincts, there's little left wanting. The new Casino on the Park harbors a neat dance floor where you cavort to the music of Nat Brandwynne, one of the more up-and-coming younger musicians. The Colonnades has just been redecorated in coral and white, and is now given over to private balls and such. You'll find also a very gay new bar, plus the Omar Room

Restaurant, which always comes in handy when your own culinary efforts go awry. All in all, there's not much left here to encourage marital difficulties, so men who inherently mistrust wedded life might well look into the situation before taking out their bachelor licenses.



Possibly your parents or fore-parents came to the Plaza on their honeymoon, or spent at least a month or two of marital bliss here, and you want to add your pages to the family album. You know about the famous Palm Room, and gay crowds of the Nineties, and now the Persian Room and the ever-constant rumble of "Yes, we're at the Plaza" still keeps you interested. In spite of its long-lived fame, this hotel continues to make news and has managed with ease to skirt the changes wrought by turns of centuries, wars and modernism. Their newly furnished and decorated suites run from two rooms up, and the higher up the better the view—not only of the Park but even of the Hudson. Near at hand, the Pulitzer Fountain, recently restored to its pristine effervescence, is on view from rooms near at hand, and from the dining rooms. Service and entertainment here "at home" are abundant. The Terrace Restaurant offers lunch and dinner; go to the Palm Court for tea, or to the new 59th Street Café. If your husband is in an offish mood, send him into the men's bar and lounge—and leave him there for supper if you have other ideas for yourself. Later in the evening you can reunite in the Persian Room with the music of Eddy Duchin and the gliding motion of the De Marcos to secure complete peace of mind. Whenever you wish to entertain, three reception rooms as well as the two ballrooms are obtainable. And don't forget the lobby, which alone with its marble fixings and huge vases of fresh flowers, ought to start you along pretty smoothly over the "rocky road".



Out-of-towners from the great open spaces will be well pleased with a city Winter at 1 Fifth Avenue.

Wide sidewalks and the quiet open atmosphere of the Avenue downtown give such a feeling of breadth and repose that you can practically hear the cocks crowing. The apartments, mostly 2, 3 and 5 rooms, are equipped with pantries and refrigeration. Hotel service is included with your John Hancock on the lease. Very pleasantly and simply decorated, the suites impart a definitely comfortable and unpretentious atmosphere which is both livable and un-hotel-like. Some of

OF MANHATTAN

these have a lovely outlook on Washington Square and the entrance to the arch there, others look directly to the old Rhinelander Estate across the street. Tower suites are especially noteworthy with a most unique backyard view—Wall Street, the bay and the Statue of Liberty substituting for cow-barns and chicken-yards.

Downstairs the popular Number One Bar draws a very gay and sociable crowd. (In the Summer many of them migrate to the sidewalk café outside or to the Venetian Dining Room.) A formal dining room takes care of Winter dinners, a private room serves for small parties. It all seems rather like a separate part of the city, with its own shopping center in the form of Wanamakers just a short distance away, yet commuting to the noise and center of things is a matter of just a very few minutes.

If you're afflicted with occasional spells of wanderlust, if your friends live in the country, or if your husband has a job that keeps him roaming, you'll appreciate the convenience of the Vanderbilt. Situated on Park Avenue and 34th Street, either the Pennsylvania or Grand Central Station can be reached in a five-minute walk. Inside, the traditional elegance of this well-known hotel is carried on in a quiet and gracious manner.

As for lodgings, there are a great many single and double room combinations. On the 18th floor the old Caruso establishment has been converted into a lovely three-room apartment with its own semi-private elevator. Other suites above the 5th floor claim unobstructed views of the river, and all of them were recently done over, leaving of the old grandeur only the high ceilings and Wedgwood doorknobs. Hotel service is always available, and the cuisine—French as of old—justly famous. You partake of this either in the main Palm Garden restaurant or downstairs in the Della Robbia Room. Dancing here takes place on a specially smooth floor, while imbibing is performed in another part of the room, or in the Crypt Café on the street level. All these, plus the Park Avenue Club, a haven for lazy commuters, help make the Vanderbilt the future answer to a maiden's prayers.

Should you and your prospective spouse want to combine a dignified and residential atmosphere with one of easy accessibility to the center of the city's very best shopping and night life areas, you might take a look at the Pierre, on 5th Avenue

and 61st Street. An architectural high spot at the entrance to Central Park, this hotel not only graces but is graced by very superlative views of the Park and the interesting line of buildings of Central Park South. Rentable apartments vary from 2 to 5 rooms; and of course, if you're really going into things, suites of any size can be invented to order. Goodly sized boudoirs and pantries are included in all apartments as a matter of course. Living rooms throughout appear large and tastefully fitted. If you're lucky, you may be able to get something on one of the floors with terraces. The latter seem to be exceptionally wide and roomy, commanding the full glory of Park views.

For entertainment you will reap the benefits of the Pierre Roof—one of the few dependable New York summer dancing spots. Come Winter, the Neptune Room will be open, and with it always a well-known orchestra for dinner and supper dancing. Another dining room takes care of those who care to enjoy their repasts in mere peace and conversation. There is a large ballroom for special affairs. All of this general unshowy, smooth-running atmosphere should give the most temperamental of newlyweds a pretty good example to follow 'til death do them part.

Brides about to lead a life just plain elegant and up-to-the-minute might as well trek right over to the Savoy-Plaza. Like the Plaza, its setting is ultra, and its suites among the finest obtainable; but it differs in its attempt to concentrate on present and future glories, rather than a combination of the present with traditional. The building is much newer, of course, and now forms one of the landmarks at the southeast corner of Central Park (58th to 59th Streets). Apartments, 2 to 7 rooms, all include serving pantries and refrigeration. Rooms are large and well furnished, but if you prefer, you can always move in with your own goods and chattels and do the furnishing yourself.

If in a roving mood for entertainment, you'll find most centers of attraction only a few blocks away, though it will soon be obvious that most of the pleasure-seekers are appearing on the premises to drop into the Savoy Room for night life with éclat. And if its popularity continues on its last year's basis, you'd better have a table reserved in the lease. The Café Lounge will take care



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HOW BIG? _____

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of less formal cocktail moods; while the breakfast room starts your marital mornings off rosily.

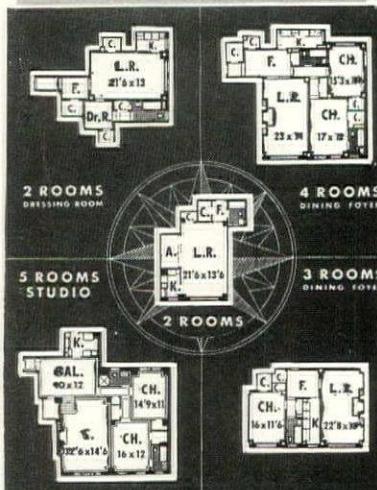


A long life in the city has probably forced a vow that some day you would settle down over by the River, and lead a nice quiet healthy sort of life replete with fresh breezes and pleasantly rural views. Which, no doubt, is just why the five Gresham apartments started existing. Located at 414, etc., East 52nd Street, they're well out of the din and dizziness of most traffic, and so constructed that many a view takes in the glories of our flowing torrent. Rip's well-known tennis courts—and very good ones they are too, a mere block or so away—afford no future excuse for any bride to become fat and forty. Since these are honest-to-goodness apartments, not hotels, the housekeeping must be figured out by you and him; but it should be simple enough when the kitchens are fully equipped and largish, and all have outside windows. Casement windows are everywhere, and log-burning fireplaces in evidence in many of the apartments. You rent them furnished or unfurnished, maid service is available, and constant switchboard service is just another convenience. In the back of the buildings a very lovely rock garden has been built, so that those not blessed with sights of the river can still get veritable glimpses of nature. As to transportation, it's a mere matter of taking a pleasant jaunt in the handy crosstown buses that run just a block away. And that, my friends, is just about all New York can possibly offer in the way of a young couple's little white house in the country.



Although known and listed as a hotel, the Ambassador at Park Avenue and 51st Street, seems more like a quiet residential apartment house. One of the nicest things about it is the way their two-room apartments have just been carried out. The living rooms look like homes, not thoroughfares, and they have been smartly decorated in variations of the modern manner—with especial attention to color and details of living. Gay little foyers mark an impressive entryway, bedrooms are cheery, the baths have outside windows. Some of these layouts (with three exposures, by the way) have wide balconies with French doors leading out to superb views of Park Avenue and towering roof tops. Other suites run to 11 rooms, one of the latter type being a very interesting arrangement including an organ and a dining-room done in a rather Moorish manner. Non-housekeeping as these apartments are, there is naturally pretty superior compensation in the form of downstairs arrangements: For instance around October 15th the Trianon Room will re-open. This is a charming center with one of New York's more spacious dance floors for dinner and tea dancing. The grill room supplies food without musical diversion. A circular lounge for cocktails and dining adjoins the Trianon Room, and in the summer the Ambassador Gardens impart a very definite cool outdoor atmosphere. Lastly, the success of your private parties is assured in either the special Italian or Embassy rooms, both of which have their own private entrances on 51st Street.

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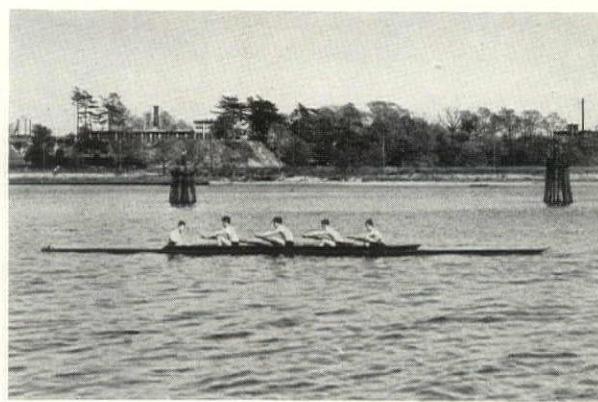
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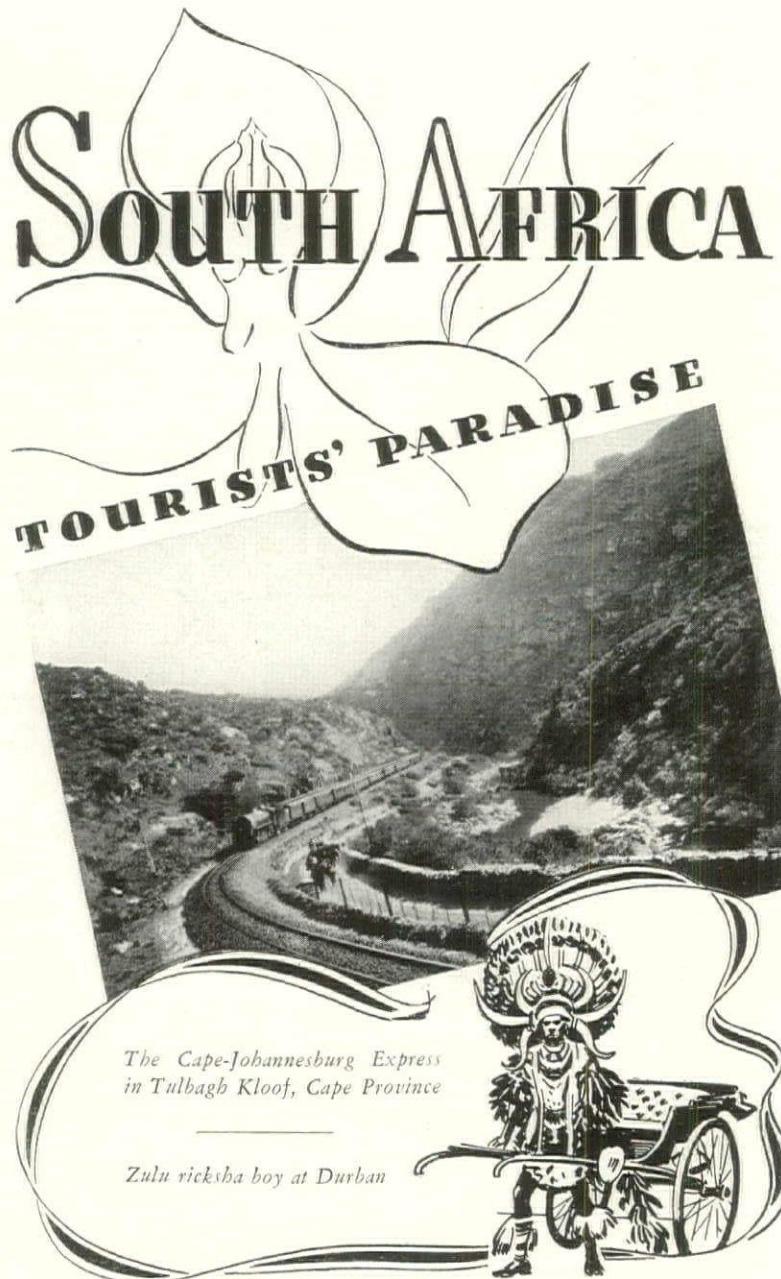
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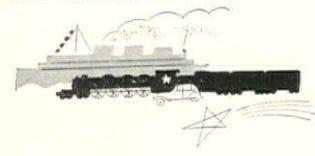
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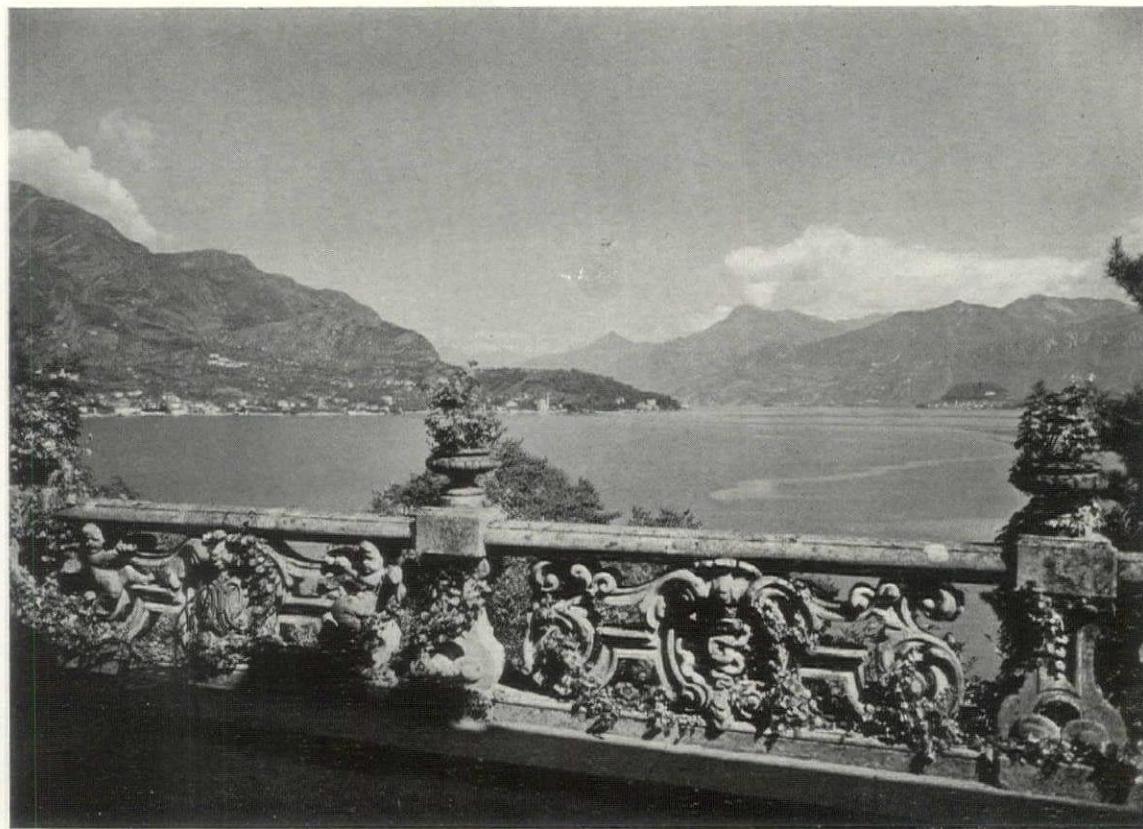
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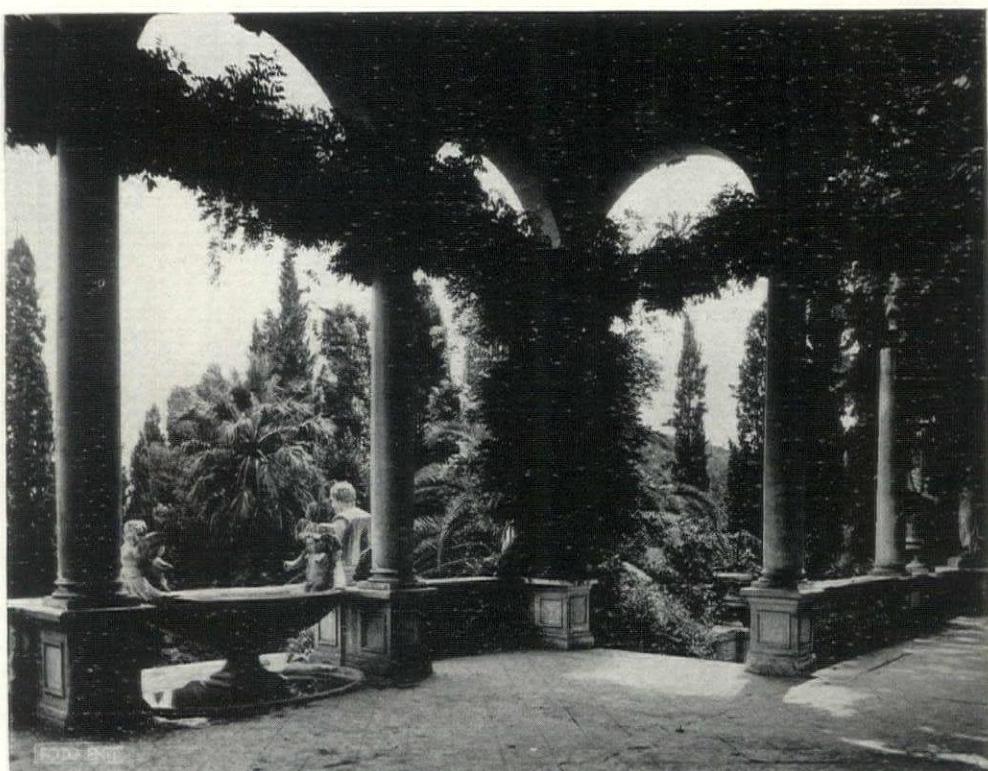
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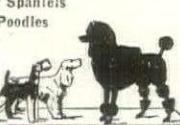
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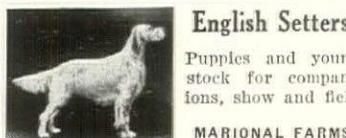
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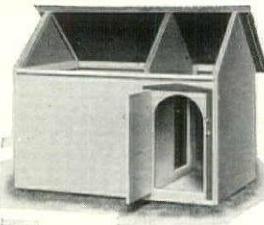
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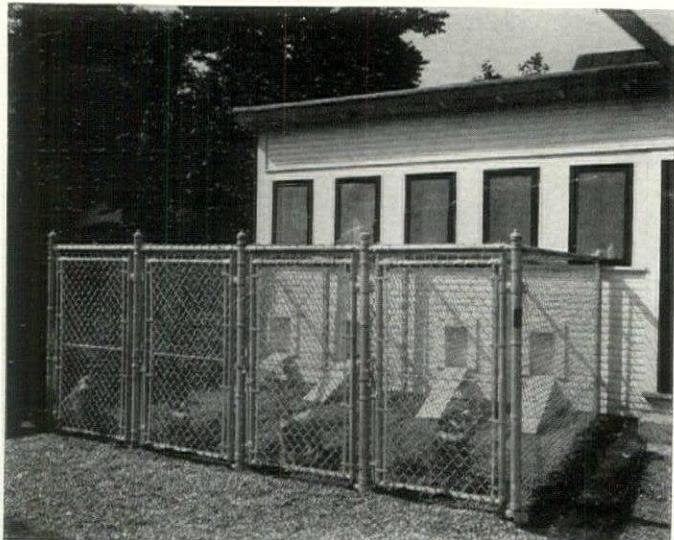
IT'S A far cry from the days when the lock was an article unknown and the pioneer left the latch off for the wandering traveller. Today, we put the last and possibly useless security in

a safe-deposit box, our cash in checks and a lock or two on the door. But often a dog is brought into the home and, aside from the attention given to its diet, training and grooming, the owners neglect the most important and essential factor in having the dog work out successfully as a guard and companion—that of providing adequate and proper facilities for its housing.

During the course of many years I have been approached times without number on the problem of how to keep the dog at home, how to prevent its straying all over the neighborhood, and I find that the owner is very much inclined to the belief that it is solely the dog's fault. The dog-buying public must, first of all, realize that the dog is an investment from which the returns are in proportion to the care, thought and expense given to its proper kenneling. The roaming propensities of any dog are curbed only by providing him with a suitable yard and a house where he can be at all times when his owner cannot be present to exercise control over him.

While it is advisable, and almost necessary, for a dog to have a yard and to make his home in proper season, at least, in the open air, many dogs are kept in apartments. Even here the dog should be assigned a corner of a room or section of a room as his. If he is kicked and cuffed here and there when he settles down to a spot he would like to adopt as his, he will feel that he is endured but not welcome.

No matter how big your dog is, he doesn't take up so much room that a certain consideration should not be given him. When he first enters the home from the shipping crate or the car in which he is delivered, the really sensible thing to do is



IDEAL fencing for the kennel of four to eight dogs. All materials are of copper-bearing steel thoroughly galvanized for resistance to rust. At the top of the page, an attractive year-round cedar individual kennel

MART



Any dog that is worth owning is worth the effort of providing him with a suitable kennel and yard, both safe and comfortable

to assign him his place indoors and his house and yard outdoors. From that moment, he will consider that spot in his haven as sacred.

My experience is that human beings do not give much forethought to the housing and yarding of their dogs. The old-fashioned dog house is only an apology for what a dog really deserves as well as needs for his home. The dog house of today provides warmth, comfort and protection from rain and snow by being built as a shelter in the truest sense of the word.

Yards are for open air and sunshine while members of the family are busy indoors or away for the day and cannot take the dog with them. Under proper care, a yard can be used for a day, or even a day and a night, without distress to the animal. To this degree proper houses and yards are a means of comfort for the owner as well as the dog. Yard construction should include a board walk of 1" x 12" (or thicker) dressed lumber around the inside. On this dry walk the dog may exercise in wet weather without exposing himself to damp or soggy ground. At least, a platform of some sort should be provided for the dog to lie on out-of-doors.

In kenneling three or four dogs at least 800 square feet of yard should be allowed in any event. Increased yard space is advised for large dogs or when more are to use the one yard. The yard equipment should include a water pan and a receptacle for it. In summer when the weather is hot and humid and dogs feel the conditions, the water should be changed several times a day.

Passing from the yard for one dog to the problem of a kennel house for several or many dogs, I want to say a word or two about the use of old chicken coops for dog homes. In good society this is just not done. The dog resents the indignity of foreign odors and often foreign occupancy. If you value his respect get him a good home and keep it sanitary. It is

(Continued on page 24)



A "CRAWL-UNDER" dog bungalow satisfies a dog's natural desire for a cool retreat, sheltered from the sun, in Summer and a comfortable place in Winter. The yard can be enlarged with easily attached sections



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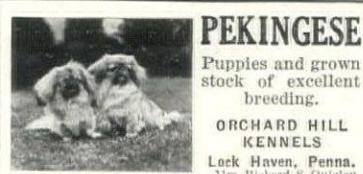
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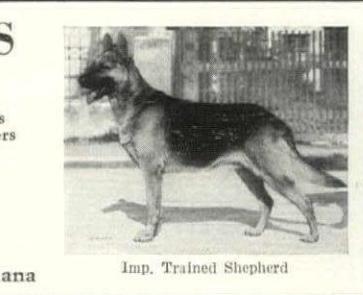
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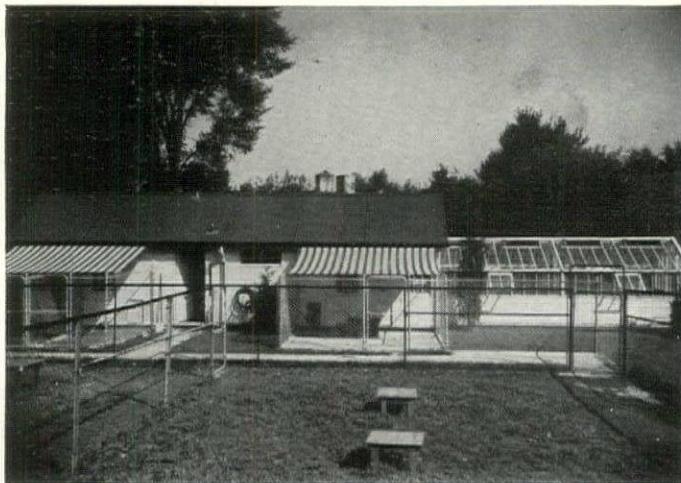
(Continued from page 23)

well worth while. Houses should be built so they have an abundance of fresh air but with the sleeping quarters free from drafts. Sunlight should be allowed to penetrate to all corners by an arrangement of opening up the house. This will aid in cleaning.

Faulty homes, poor ventilation and unsanitary conditions generally are the most frequent sources of diseases in dogs. House your dog sensibly, give him regular attention and remember that housekeeping a kennel is just as important as airing the bed you sleep in and keeping your living rooms in suitable shape for daily use.

In erecting the kennel house, the best plan is to have the roof slope north and the window face west. This will give maximum light during the day and be particularly beneficial in the winter when sunlight is short. On sloping ground the house should always be set with a tilt away from the bed with the slope away from the house itself. Drainage and comparative dryness are thus assured. No matter how large or small the house is, this instruction should be observed because it is an element of health safety.

Fine cinders on top of the soil for the yard prevent unpleasant pools from forming when the ground is clayey or likely to be muddy. Straw or cedar shavings are good for bedding on the dog's bench—cedar, summer and winter; straw in winter. They have a freshness and a clean odor that is pleasing to dog and master. If such a house and run are provided when a puppy is first purchased, they will simplify the work of training him. No dog will soil his home. Our job is



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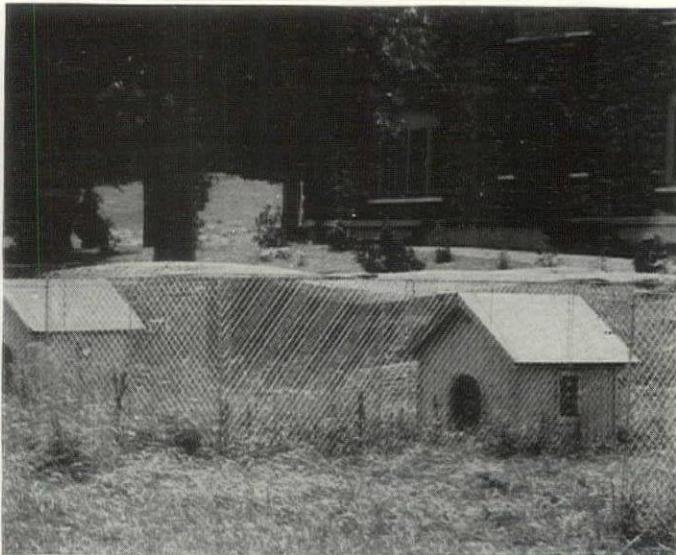
to provide for him as adequate quarters as our finances and the location will permit.

A dog is entitled to adequate quarters where he can be comfortable in all kinds of weather. If he is not worth such quarters he is not worth having. Every pure bred dog is worth the small cost necessary to fit him out as indicated, and if the specifications given are followed, with variation suggested by place and circumstances, the cost will be moderate. A good home is often more expressively appreciated by a dog than is that of some children who like to roam even when all comforts and luxuries are given them!

And again, the reminder: Dogs kept in a yard, when not under the control of the owner, cannot run away.

Do not sacrifice your dog to save a few dollars or a little labor in looking after his house and yard. The dog is an investment into which you have put your money and, like other investments, the returns are determined by the protection and attention you give to it.

—C. E. HARBISON



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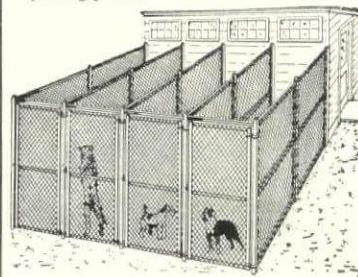
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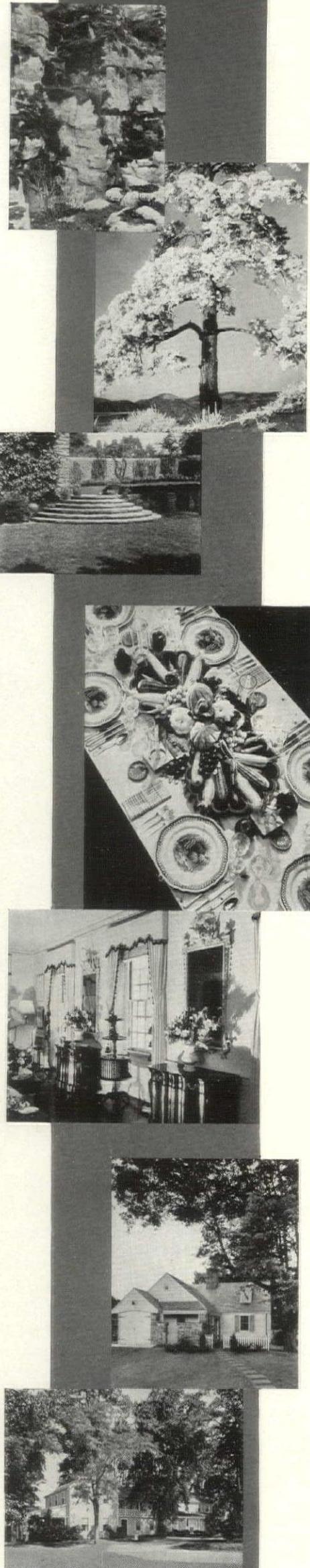
Call him a snacketeer if you will! Fact remains, he empties his drawing-room and crowds his kitchen! He has amateur standing but professional understanding. He's at home at the range—scion of skillet skill—de luxe votary of the great god, Pantry. Give him a can of Heinz and he'll give his guests a platter of canapés. Give him the 57 Varieties of 1936 (Heinz) and he'll produce a hit! In short, like all inspired amateurs, he's *shelf*-conscious and here are a few delicious Heinz products you'll always find in his larder: Heinz cooked spaghetti and Heinz cooked macaroni, Heinz home-style soups (21 kinds), Heinz oven-baked beans (4 kinds), Heinz ketchup, Heinz pickles, olives, and sauces, etcetera—or should we say *etcetera*!



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SECTION II

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Richardson Wright, Editor · Robert Stell Lemmon, Managing Editor

Margaret McElroy, Associate Editor · Julius Gregory, Consultant



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The Bulletin Board

AUTHORS. Henry Dearden, who writes so charmingly on garden steps in this issue, pursues the calling of Landscape Architect in Philadelphia, a city ringed about with suburbs filled with beautiful gardens. Henry Raymore, who contributes the article on garden environment, does the same in and about New York. George Gillics ought to know how to make color schemes with Tulips, for he is constantly winning prizes with them at the International Flower Show. He is superintendent for Marshall Field. And lastly, Helen Morgenthau Fox, who rides—and quite scientifically—several horticultural hobbies, including herbs, Lilies and shrubs, and has written extensively on them.



THIS MONTH'S COVER is distinctly a cooperative creation, made possible by the photographic genius of Anton Bruehl plus a number of firms and individuals: Cummings & Engbert, who designed and executed the lacquer dressing table for Mrs. Alfred Wallenstein; W. & J. Sloane, who provided the lamps; Georg Jensen and Pitt Petri, from whom came, respectively, the Orrefors glass vases and the crystal bottles; Hampton Shops, responsible for the white tufted rug; Johnson & Faulkner, for the Directoire red and white satin of the curtains. And last but far from least, the white Persian pussy-cat from the Dunrovin Cattery completed the symphony of teamwork by posing just when, where and how we wanted.

And while we're on the subject of cover designs, the noble wedding cake that begins Section II was designed and executed by Mme. Blanche and photographed, of course, by Anton Bruehl.

THIS AND THAT ABOUT IRIS. Five years ago all Iris hybridizers were working to bring out the perfect white. Today they are equally hectic about producing what they believe to be the perfect yellow. All possible tones and shades from sulphur to ruby golden are in the catalogs and all you have to do is to pay your money and take your choice.

The hallmark of the finished and ultimate Iris fancier is when he takes to the species—those wildlings from our own and distant lands that are, as yet, not too fancied by the hybridizer's magic. Some of the fairest and loveliest flowers are to be found among them and some of the most interesting tests for the gardener's skill.

WHITE DAFFODILS. Just about the time we supposed that the fad for white flowers in gardens was going into a decline, along comes a new manifestation of it. Some discerning gardeners are selecting only white Daffodils. This, of course, will put the noses of the Yellow Trumpets out of joint and make some of the Incomparabilis type turn green with envy, but then, no one can account for fads.

If you are a white Daffodil fan, what would you choose? Your first choice would fall among the White Trumpets. This class includes such worthies, either pure white or with a faintly sulphur trumpet, as Alice Knights, Beersheba, Driven Snow, Eskimo, Everest, La Vestale, Mrs. E. H. Krelage, Mrs. Robert Sydenham, Peter Barr, Trappist, White Emperor, White Knight, Mrs. John Bodger, Lovenest, Mrs. R. O. Backhouse (the last two pinkish), W. P. Milner, Silver Glory and Eve. Among the white Triandrus hybrids are Agnes Harvey, Moonshine and Thalia. The Leedsi class will also contribute a white—Silver Star. Among the doubles are the old Albus Plenus Odoratus, Mary Copeland, the Pearl and Snowsprite.

GUEST POEM. You ought to know, and would be better for the knowing, the opening lines of Gerald Manley Hopkins' "In the Valley of the Elvy," because it is a sweet lyric return for hospitality. We quote these lines from his Poems, published by the Oxford University Press:

I remember a house where all were good
To me, God knows, deserving no such thing:
Comforting smell breathed at every entering,
Fetched fresh, as I suppose, off some sweet wood.
That cordial air made those kind people brood
All over, as a bevy of eggs the mothering wing
Will, or mild nights the new morsels of spring.



PRE-FABRICATION 1750. Among the items shipped to the West Indies in the 18th Century were "houses ready framed." This fact puzzled us until, on a recent visit to Jamaica, we watched native workmen building a house. First they built a series of sections, then, when there were enough, they ran up the timbering and wall in no time at all by joining the sections together. Perhaps it was framed sections that our Yankee forebears shipped down. Maybe native workmen learned the trick of building with them from these New England export items.



ONE-TWO PUNCH PRAYERS. Just now vociferous orators are bidding us all back to the ideals of our patriotic ancestors. So we've been looking up some of these old codgers. Parsons especially. And we wonder what our present-day pacifist preachers would have done to old Judah Champion. Judah was pastor of the church in Litchfield, Conn. One Sunday morning when Cornwallis' arrival on the American coast was hourly expected, Pastor Champion's congregation was augmented by a regiment of cavalry under command of Col. Benjamin Tallmadge. Seeing them, the parson was moved to address Deity as follows:

"O Lord, we view with terror and dismay the approach of the enemies of Thy holy religion; wilt Thou send storm and tempest and scatter them to the uttermost parts of the earth; but, peradventure, should any escape Thy vengeance, collect them together again, O Lord, as in the hollow of Thy hand, and let Thy lightnings play upon them."

Not far away, in Torrington, Conn., the Rev. Nathaniel Roberts was uttering, "Great God, we pray Thee remove Lord North from office, by death or otherwise."

These patriotic orisons fall into that class of wallop which boxers term the one-two punch.



DAFFODILS AND GOURDS. The growing popularity of the Daffodil as everyman's flower in this country is well attested by the 1936 issue of the American Daffodil Year Book. The product of the Narcissus and Tulip Committee, a section of the American Horticultural Society, it approaches this particular flower from a number of angles—its growth in various sections of the country, reports of the British Daffodil Conference, and of the Virginia and Maryland shows. The illustrations are of the highest order. No Daffodil enthusiast can afford to be without this annual.

The same mail brought a true novelty—the First Gourd Book, a primer by Helen M. Tillinghast. This branch of the Cucurbita family had not been given permanent honor between covers until Miss Tillinghast, out of her wide experience with Gourds, set down all the facts of their cultivation, variety and uses. The booklet is a valuable contribution. . . . And did you know that there is an International Gourd Society?

ROBUST WASHRAGS. In the course of visiting around in various domestic bathrooms this past Summer, we have decided to judge a hostess by the size of the wash-cloths she sets out for guests. Some are minute and measly and seem to be suffering from malnutrition. This kind makes us wish we had brought along a bar of chocolate to nibble between meals. Others are medium sized—that is, the washrags—as though they were intended for mere dabbling. But when we come to a household that sets out large, man-size washrags, then we sink into our bath and sing paens of joy, content that this house furnishes good and plentiful fare.



S.D.E.W.	S.D.E.W.	S.D.E.W.	S.D.E.W.	S.D.E.W.	S.D.E.W.	S.D.E.W.	S.D.E.W.
Apricocks.	8 Red heart.....	8 Bleeding heart.	8 Great murry	8 Small purple.	8 Grey muscat.	8 DE	8 DE
1 Masculine.	9 Carnation.....	9 Currants.	9 Early green.	9 Peaches.	9 Muscat.	9 DE	9 DE
2 Major.	10 Holmans dukes.	10 W ^o Dutch.	10 Black walnut.	10 Primative.	10 DE	10 DE	10 DE
3 Orange.	11 Lukewarm.	11 Red w ^o bl ^o leaves.	10 Old black.	10 Citron de Carmes.	10 Ralberries.	10 DE	10 DE
Apples.	12 Imperial.	12 Goofberries.	10 Great green.	10 Nutmeg.	10 DE	10 DE	10 DE
4 Strawberry.	13 Black heart.	13 Crimson.	13 Transparent.	13 Hasteve.	13 W ^o Dutch.	13 DE	13 DE
5 Mr. Juneting.	14 W ^o heart.	14 Yellow Dutch.	13 Globe Champaigne.	13 Late red.	13 DE	13 DE	13 DE
6 Quarendel.	15 Kentish.	15 Kasterry.	13 Yellow hairy.	13 Du pan valure.	13 Red hastive.	13 DE	13 DE
7 Mary avel.	16 Great am ^b heart.	16 W ^o Dutch.	13 Mulberries.	13 Grey Damaske.	13 Hauboy.	13 DE	13 DE
Cherries.	17 Chassagne heart.	17 W ^o hairy globe.	13 Small w ^o .	13 Straw-gill.	13 Woody-berry.		

Design'd by P^r Castells.

From the Collection of Robt. Parker Gardiner at Kensington 1732.

Engrav'd by H. Fletcher.

Garden Steps



THE CURVING STEP-WALK

ELLE WHEELER WILCOX was right when she said that "Stairways and gardens, mystery and grace seem part of their environment." Much of the esthetic value of a garden stairway is due to the contrast between the stonework and the foliage and flowers. But the horizontal pattern due to alternating bands of light and shade caused by the tread being in strong light and the riser in shade also adds considerably to the landscape picture.

One of the most interesting features of garden design is a scheme whereby the garden is laid out on two or more levels. In a hillside garden a series of terraces connected by steps is really the most effective arrangement, but even in a level garden it is often possible to create a change of level by grading. A classical instance of this is the Hanging Gardens of Babylon, the legend being that a Median girl, weeping longingly for her native mountains, persuaded the king to create these unique gardens. But though we can hardly expect our garden to be one of the seven wonders of the world and rival this great example of oriental ingenuity, two possible means of relieving the monotony of a level site suggest themselves. First, the terrace near the house raised a foot or two above the rest of the garden; and second, a sunken garden which is created by excavating a portion of the site. In this connection it is worth noting that the excavated soil need not be carted away, as it is nearly always possible by depositing it on the higher level to increase the depth of the sunken garden, so that a more imposing change of grade is effected and at the same time a considerable reduction in the labor is accomplished.

The changed grades immediately call for a means of access; thus steps present themselves. The simplest garden steps are formed by single slabs of stone, more or less flat on the upper surface, let into the ground without any foundation. If stones of a fair size are used, this method is satisfactory for a wild garden, or one planted in a very informal manner. Severe frost may heave the stones somewhat, but usually they return to their original position and even if some adjustment is occasionally needed it is not a serious matter, either in cost or inconvenience.

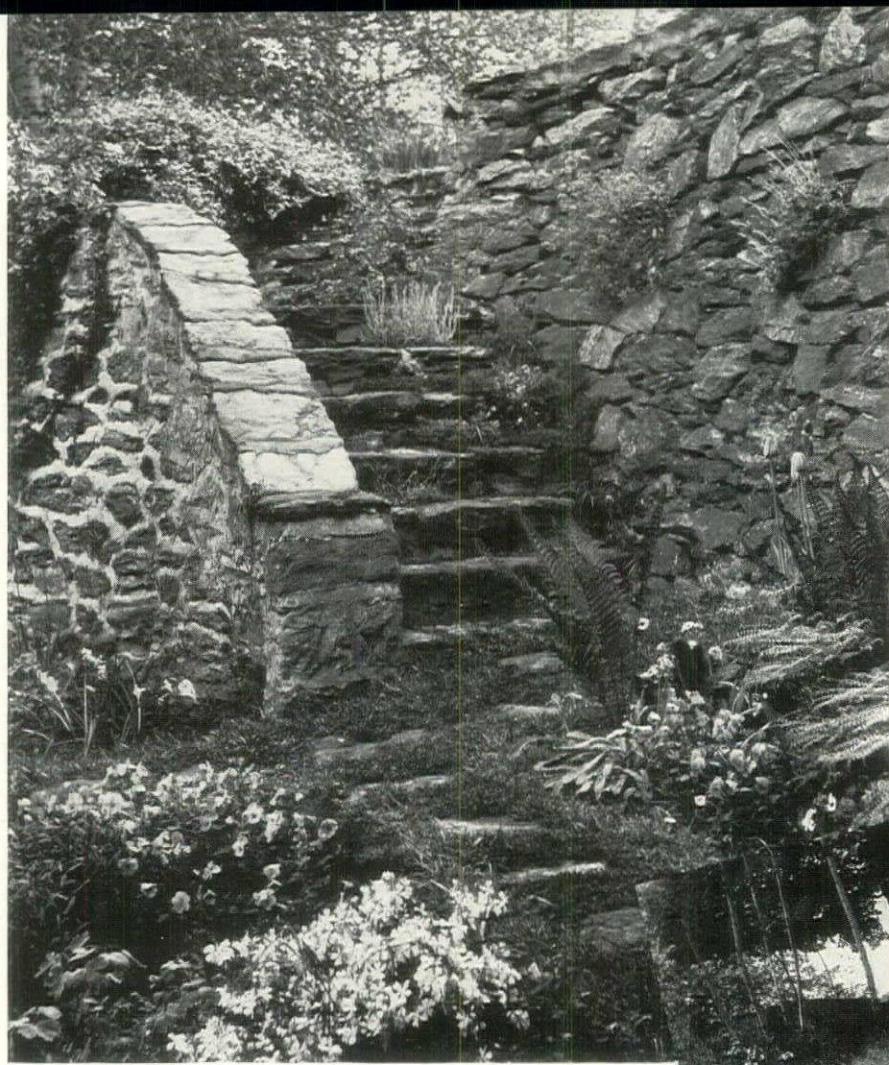
There are two schools of thought with regard to steps in the rock garden. One says that a rock garden should be as nearly as possible a copy of Nature's handiwork, therefore steps are out of place. While this is a perfectly logical standpoint, the other feels that a rock garden is after all a garden and not a replica of a portion of Helvelyn or Mount Washington; therefore easy means of access are not only permissible, but necessary. Everyone will admit that when suitable planting is placed in and around the steps of a rock garden, it not only creates an interesting feature, but the charm of the garden is decidedly enhanced. Certainly a level rock garden is almost an impossibility, for even if the original site is level some changes of grade must be arranged in order to give the naturalistic appearance which a good rock garden must have. The same type of steps as those mentioned for the wild garden are suitable for the rock garden, though a bolder and more rugged construction is permissible, to be in keeping with the alpine precedent.

But for the more intimate places in the garden a substantial construction lends itself with greater effect. This means that the steps should be built with cement and have proper foundations. Steps are like icebergs in that the larger part of their bulk is hidden. To prevent cracking and heaving out of position, the foundation of the steps must be below the line of frost. In Philadelphia $2\frac{1}{2}'$ is considered deep enough, but in New England 3' or more is necessary. This naturally adds to the cost, but only rough concrete need be used to which the cement-man adds what he calls "plums" or large pieces of rock thrown into the moist concrete. Or the foundation of the steps can be built up dry and grouted with liquid cement. In either case, the work should be done in non-freezing weather, so that the cement may set properly.

The most common form of garden step is made of flagstone about one and a half inches thick laid on built-up risers formed of small pieces of either local stone or flagstone. The steps should always have an easy ascent, the rise of each one measuring not more than six inches, with a corresponding tread of about thirteen inches. If a five-inch riser is used the usual

HOUSE & GARDEN'S
FIFTH FLOWER PRINT

FOR its Fifth Flower Print House & Garden selects this plate by Pieter Casteels. Because of their rich colors and varied forms, fruits have always appealed to artists who specialized in the horticultural world, and so it has been since the earliest times. Pieter Casteels, a Flemish painter who came to London early in the 18th Century, drew and published "Twelve Months of Fruit", 1752, a folio of plates similar to this, displaying the fruits of each month. A print from Casteels' "Twelve Months of Flowers" was shown in our July issue.



FOR A NATURALISTIC EFFECT



A TYPE FOR A WILDFLOWER GARDEN



SUITABLE FOR A DRY WALL

tread is fifteen inches. To prevent rain from soaking underneath and frost causing displacement, the steps should be built with each tread lapping the next riser. That is to say, the next step above is built on the back of the step below.

Steps spreading in all directions make an interesting variation. In a large flight the lower two or three steps are sometimes treated in this way. Semi-circular ones with the curving lines contrasting with the straight ones of the house and walls always add interest to the design. An imposing flight of the semi-circular variety is shown in one illustration; this is another form of spreading step. As you can see, there is room for a row of potted plants along each side. In fact jars or pots can often be used in conjunction with steps when they are made of sufficient width. The pleasing color of the pottery and flowers adds greatly to the effect. The more simple steps are made without side walls, but when they are built close to the house side walls may be used to advantage, since here the architectural association is more clearly apparent.

One of the pictures shows an even more elaborate arrangement, where a raised terrace embodies a small pool. A lion's head fountain forms the keystone of the surmounting arch. Garden seats occupy the niches at each end and the terrace is converted into a veritable flower garden by planting Thyme, Pinks, Arenaria and other suitable plants in the joints of the stone. Were this a thoroughfare it might be considered overplanted, but as it forms a separate garden sanctuary, one has time to thread one's way among the plants in the paving. The steps run the full length of the terrace and are shaped to a pleasing outline.

Grass steps are sometimes used where the ascent is gradual. A small riser of wood or stone is needed to prevent the front of the step wearing down. Where it is desirable to limit the amount of stonework or to reduce the cost the idea may be a good solution, but it must be remembered that a considerable amount of clipping by hand is necessary to keep them neat, and the soil used should be of especially good quality.

Steps such as these are shown in the photograph at the middle of the opposite page. They are particularly to be considered for use in the garden where green, rather than the colors of flowers, is the dominating motif.

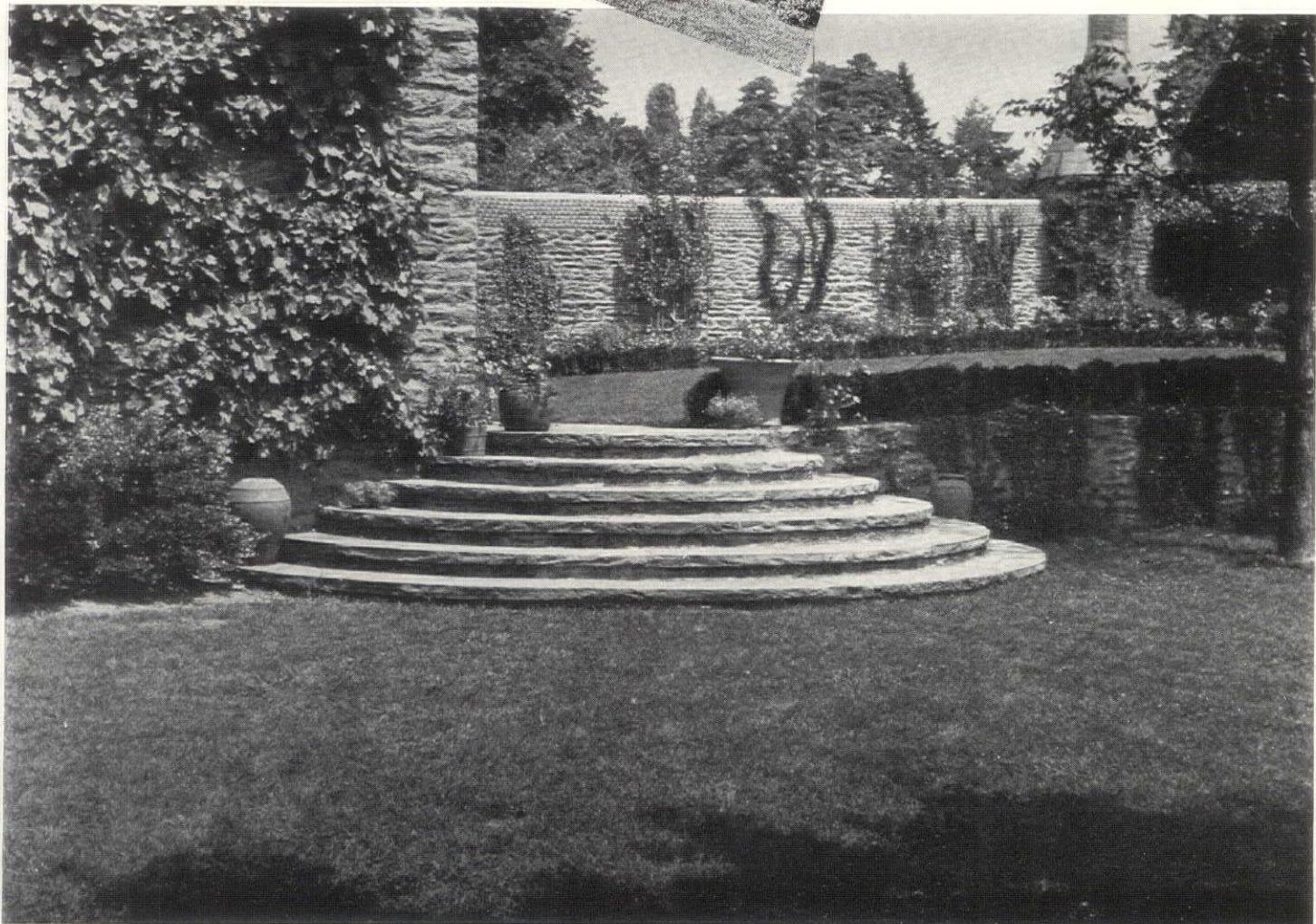
Where the design of the house is of a more imposing character the steps should be designed in keeping with the style of architecture and with more elaborate details. Cut stonework and balustrading may be introduced and the width of the steps increased to give greater dignity. This is especially true when the steps are in close proximity to such a house or are situated on an important axis of the garden. But whether the steps are simple or elaborate, there is no doubt that they add greatly to the charm of the garden, dividing it into two or more compartments and suggesting that there is more to follow. For who can (*Continued on page 96*)

Stairways for varied types of planting



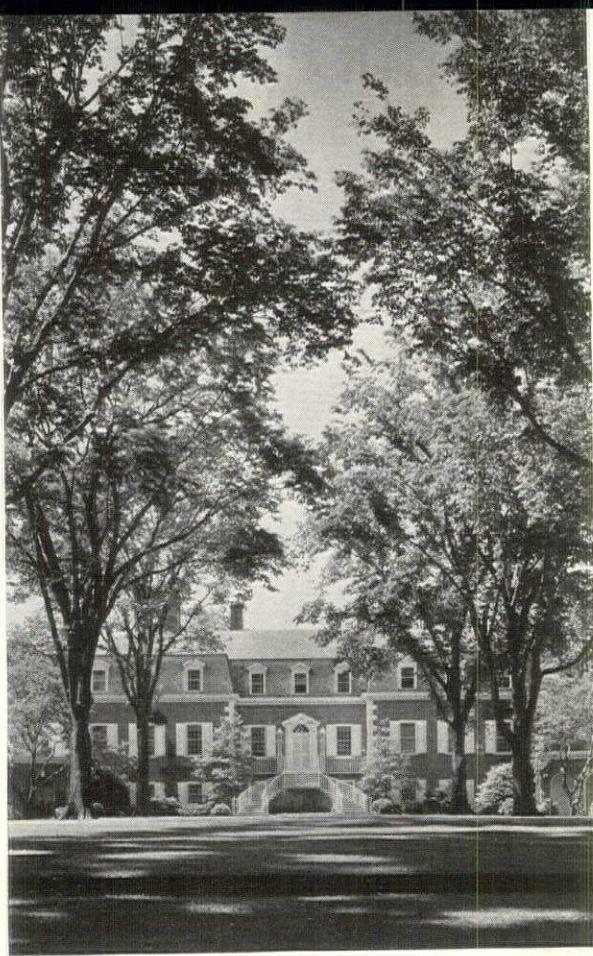
STAIRWAYS in the garden must first of all serve their practical purpose of providing easy passage from one ground level to another. That, however, is only the first consideration and needs to be supplemented by an esthetic appeal. Properly handled, steps are almost as important from the standpoint of their landscaping value as from that of their utility.

On these pages are presented a group of garden stairways which demonstrate this dual purpose. They range from the strictly formal to the purely naturalistic and they provide for varying degrees of height. If you will study them one by one in the light of your own garden requirements they may well provide stimulating suggestions for design, materials, planting and similar matters which will solve your particular problem.



MELLOR & MEIGS, ARCHITECTS

IN THE GARDEN OF MRS. JOHN F. MEIGS II



NYHOLM

EASTON

Mrs. E. Marshall Field's Long Island house is approached by a driveway outlining a long oval of level lawn and an avenue of superb Elms. Reflecting Georgian tradition in America, the house is distinguished by restrained details in white against red brick walls and arcades leading to dependent buildings. David Adler, architect. Umberto Innocenti, Richard K. Weibel, landscape architects.

At "Easton" the living room (below) is detailed in the 18th Century manner. Deep wood tones gleam in a scheme of whites, beige and brown. Under old mirrors in intricately carved pine frames stands a pair of rare serpentine-front commodes. Curtains of pale raw silk are trimmed with brown tasseled fringe. Decoration by Mrs. Frances Elkins.





NYHOLM

Crystal, white, silver, gray and Chinese yellow make up the scheme of the dining room, shown above. The walls are embellished with palm tree motifs in plaster relief, recalling the lovely designs of the brothers Adam. The interesting window treatment starts with the graceful gadroon cornices in molded plaster. Curtains of yellow bourrette are trimmed with tassels and fringe made from old documents. White leather covers the principal chairs, while others are upholstered in cool gray.

The walls of the library (shown at right) are of old pine, finely proportioned panels with carved ornamentation. The striped wood acts as perfect foil for the rich colors in the 18th Century portrait hung as an overmantel, and subtle, faded tones in the antique Chinese carpet patterned in coral, yellow, white and blue. Textured curtains and upholstery in beige are in delightful contrast to old needlepoint seats of occasional period chairs and stools.



Mrs. E. Marshall Field's country house

MARYLAND HOUSE



WHITE, GOLD AND FUCHSIA



BLACK, WHITE AND GREEN HALL

AT MONKTON, MARYLAND, is the home of Miss Edna Parlett, an old original farmhouse now done over into an attractive residence, famous today among the riding set of the locality for its hunt breakfasts.

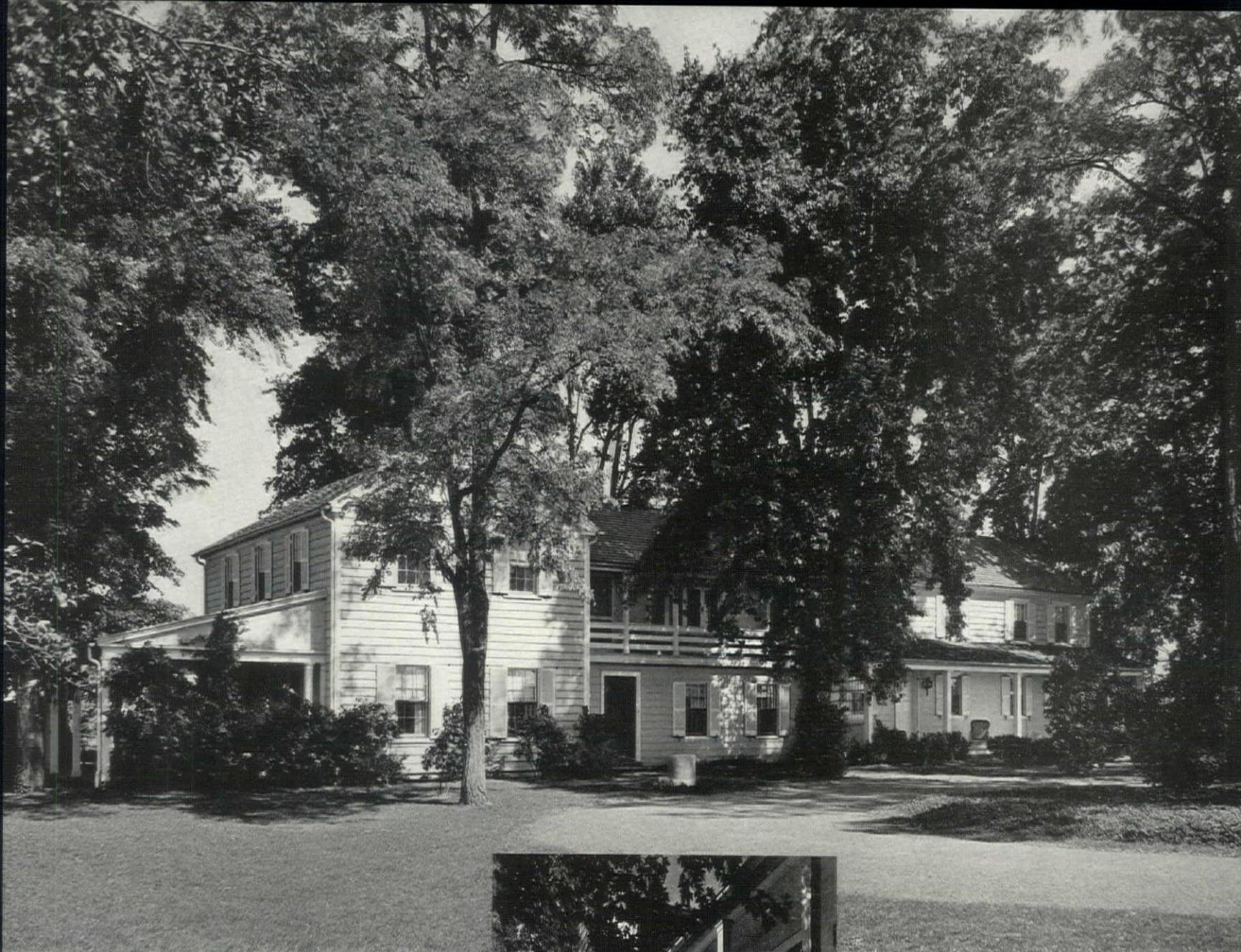
On this page are shown the dining room, hall and living room. At a glance it is obvious that each has its own individuality. In the dining room a white ceiling is above walls papered in a white, fuchsia and gold trellis. The furniture is Sheraton mahogany, with chairs upholstered in red leather. The antique hooked rug is in subdued tones, and the curtains are white linen edged in red.

The hall, which extends from the library to the living room, has a black and white inlaid marble floor and white walls and ceiling. The curtains are white linen with strong deep green leaves in the design. The seats of the side chairs are needlepoint. Antique green glass appliqués—echoing the green of the curtains—are on the walls.

Regency moulding gives distinction to the mahogany doors of the living room. Against white walls are curtains of green and white striped silks, chintz of yellow and orange on black, and antique rugs in yellow, green and off-white. Decorations are by McMillen.



ONE SIDE OF THE LIVING ROOM



GOTTSCHO

ENTRANCE SIDE



SLEEPING PORCH



UPSTAIRS GALLERY

JAMES W. O'CONNOR, architect, was responsible for the restoration and additions to the house and for the furniture of the sleeping porch. The latter is a step into modernity—a refreshing note in a house so much of its ancient time and place. On dark blue walls he stenciled a Greek-key frieze. The bed is painted white and the bedspread is white with dark blue fringe and tufting. The rug also is white. The house has an H-plan—the living room wing with the mistress' suite above forming one end, the service forming the other, and the galleried connecting part between, with the hall and dressing room downstairs and sleeping porch and a bedchamber above. The old farmhouse architecture has been carefully preserved. Plans on page 81

L T C H I S

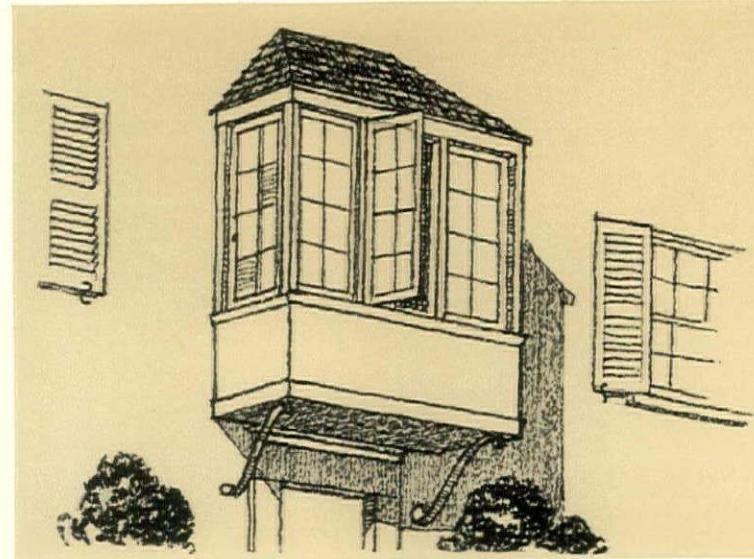
- For the two dominating styles in decoration—Modern and 18th Century English—you'll find a wealth of shining lamps. The 18th Century influence is very apparent in ceramics. Crystal abounds and there's plenty of leather and blond woods. Terra cotta is new. Shades are simpler
 - Top row, left to right. Brown and white Staffordshire pottery, *café-au-lait* chiffon shade patterned in a delicate Chinese design: Macy's. Five oval walnut tiers form an effective modern lamp with linen shade bound in leather. Next, pigskin, *clair-de-lune* shade bound in pigskin: A. Kimbel
 - Second row. Pigskin, gold-tooling, beige *clair-de-lune* shade bound in brown: Altman. Diamond-shaped plates of glass make a smart lamp designed to fit flat against the wall; gold paper shade: Elsie de Wolfe. Also diamond-shaped is the Charles of London design in porcelain with silk shade: Hathaway. A copy of old Waterford glass mounted in Sheffield plate makes the sparkling lamp next. Shade is taffeta with crystal drops: Bello
 - Third row. Fine copy of antique figurine of the East Indian goddess Siva, in composition resembling gray-green stone; parchment shade: Tate and Hall. Blue and white Wedgwood jasper ware, egg-shell silk shade: Ovington's. Terra cotta Tanagra figure, rough silk shade: Sloane. Bleached maple, shade of chenille fabric: A. Kimbel. The porcelain bird of Paradise is for your sun room: Wanamaker
 - Fourth row. French porcelain, charming Lowestoft floral design, ivory silk shade; Ovington's. Green leather, brass bands, white *clair-de-lune* shade: Sloane. Classic drapery in white pottery, rough crêpe shade: McCutcheon. The lamp with shelves for bibelots is gum-wood; shantung shade: Altman





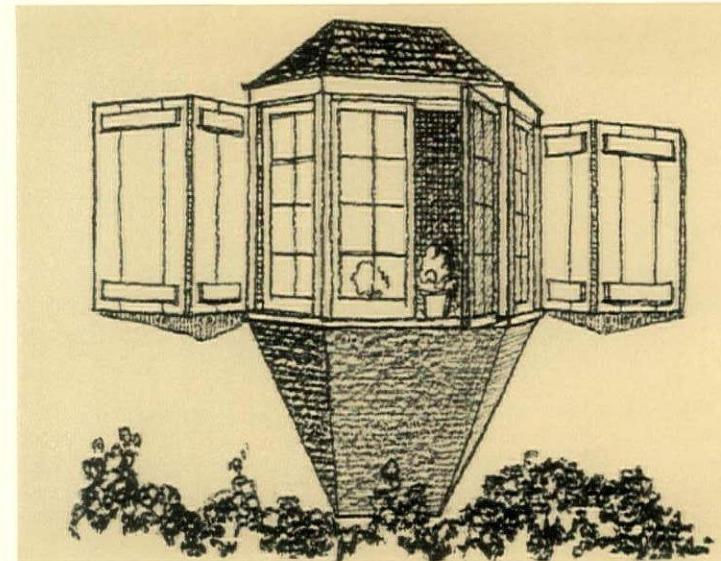
HARDLY another element of a house can so enliven an exterior and provide an abundance of light on the interior as a bay. Being primarily a useful unit, it should not be built unless it justifies its existence on the interior. Even in its simplest form a bay may easily cost about \$100 compared to \$20 for a single window—consequently it should be wisely designed and thoughtfully used.

The bay whose sides are at right angles to the house should be considered in reference to its interior usage. An unusual but useful little second story bay is shown left from Great Chesterford, England; it is intimately related to the house by having the little attic window immediately above it. Another variation is to use the bay as a shelter over a door, as at the right. Still farther to the right is a ground story rectangular bay with a large fixed sash toward the front, casements at the ends, and surmounted by a flower box. In the modern version at the extreme right the geometry of the bay is mitigated by vines and lattice, the members of the latter aligning with window muntins.



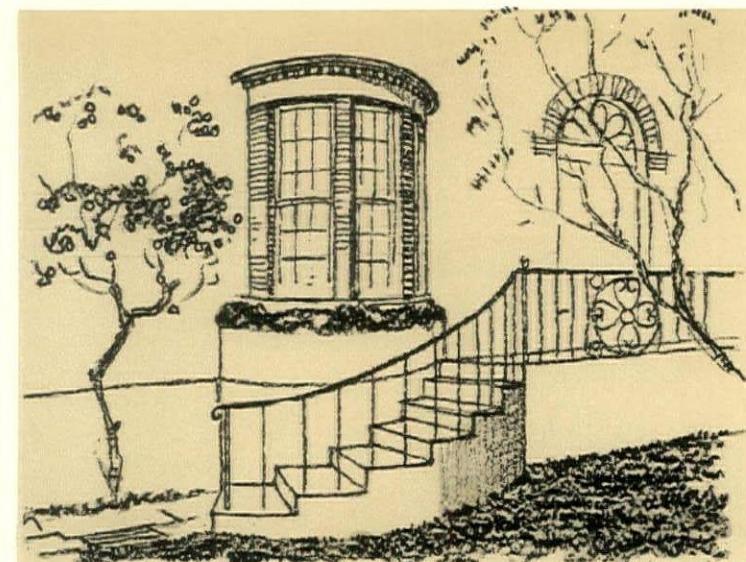
B A Y S F O R

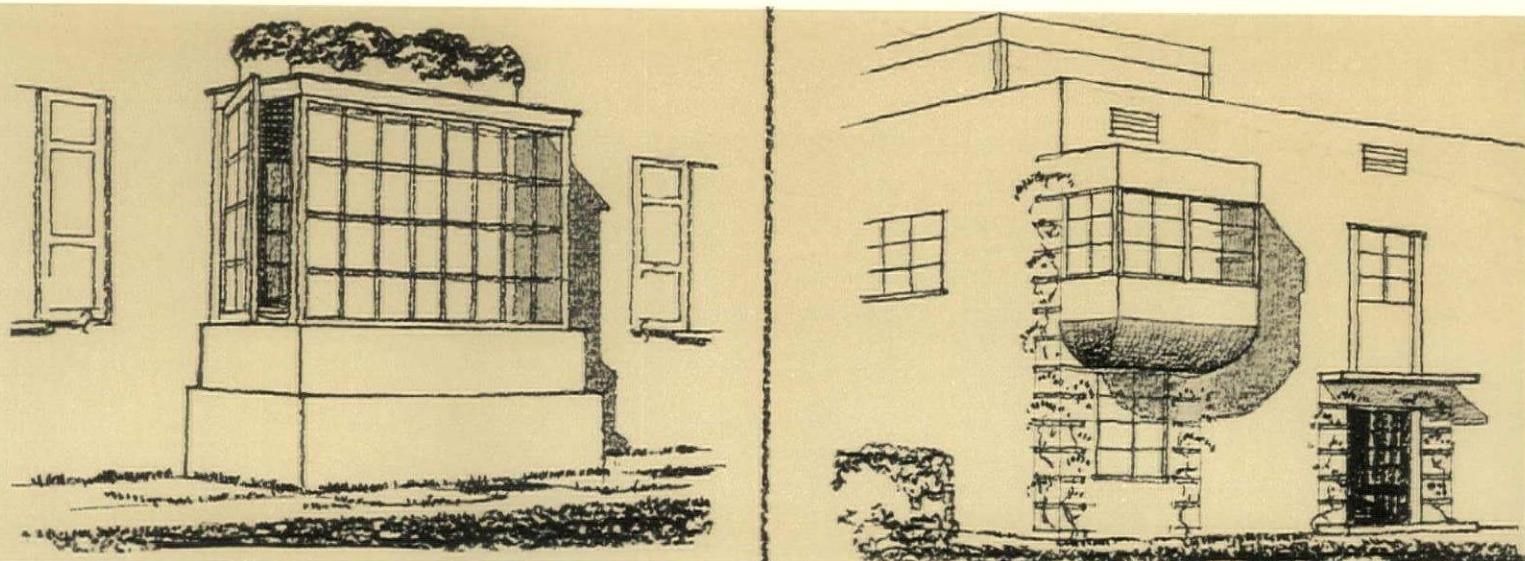
RESSING close to Warwick Castle is a fine half-timbered house dating from the time when windows were taxed. The present owners remodeled it and to secure a cheerful drawing room replaced the smallish windows by a large bay (left). By utilizing small panes of glass and making the top tie in with a large oak lintel, the result is eminently satisfactory. The English have devised a means of affixing bay shutters that are decorative as well as utilitarian, such as the one at the right, adapted from a house at Saffron Walden. Another favorite employment in England is to have shelves align with horizontal muntins, and thereon to display glassware or plants. At the extreme right is a suggestion which is applicable to houses other than those in the modern manner—a first floor bay continues down on the same surface as the second floor. This is one means of attaining bedroom floor area, while a living room or dining room end is often improved in space, lighting and general effect by a large bay.



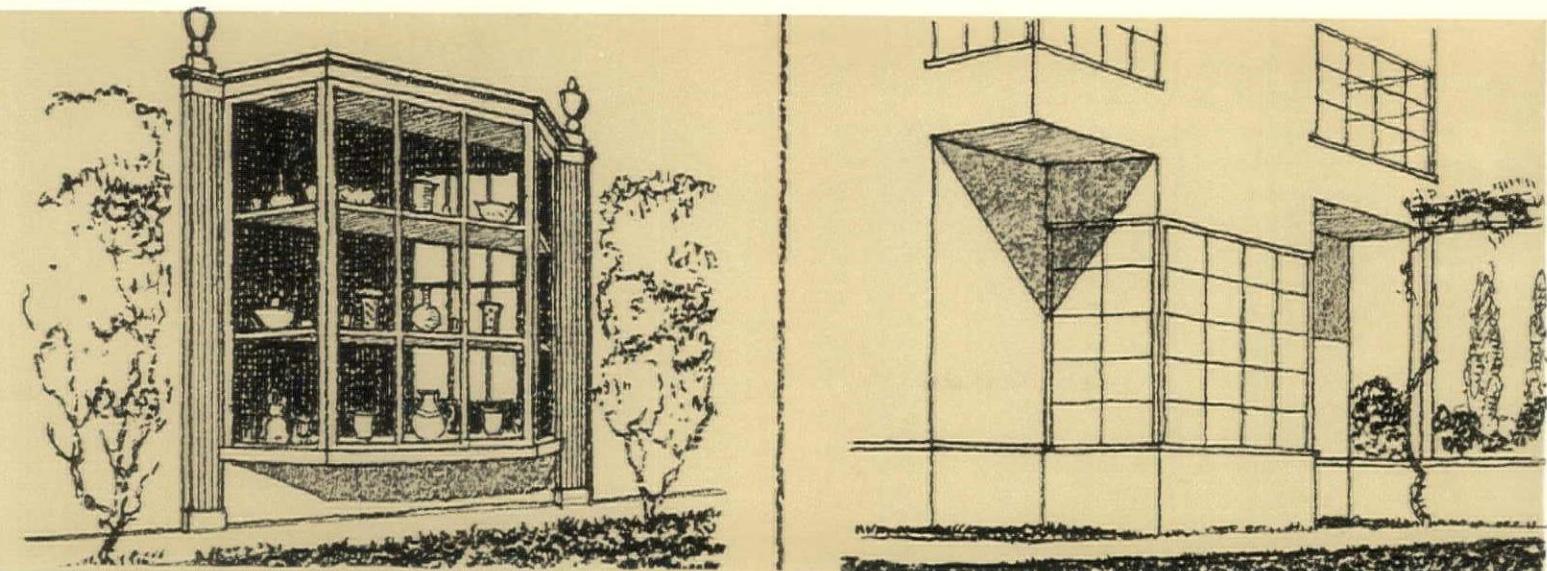
A N D G O O D

AT THE left is a second-floor bay from Winchester that makes an arresting façade from an otherwise monotonous one. The sash are curved—something of an expense compared to flat ones. For the house which palls with its severity, it is better to spend money on a curved bay than to try to relieve it with superficial ornamentation. Observe curved bays, for example. To the right is sketched an informal use of one having stairs clustered around it to rise from one garden level to the next. However, it is commendable by itself, as any visitor to Squire's Mount, Hampstead, London, can observe. The original has brick mullions (the uprights between windows), while the curved top is laid up of flat tiles. At Wells, not far from the Cathedral, there is an unusual arrangement (shown beyond the margin to the right), with circular bays flanking an entrance, while surmounting them are straight-sided bays. At the extreme right is a house gone modern, and softened by a curved bay at the corner—a beneficial influence on most rigidly geometric houses.

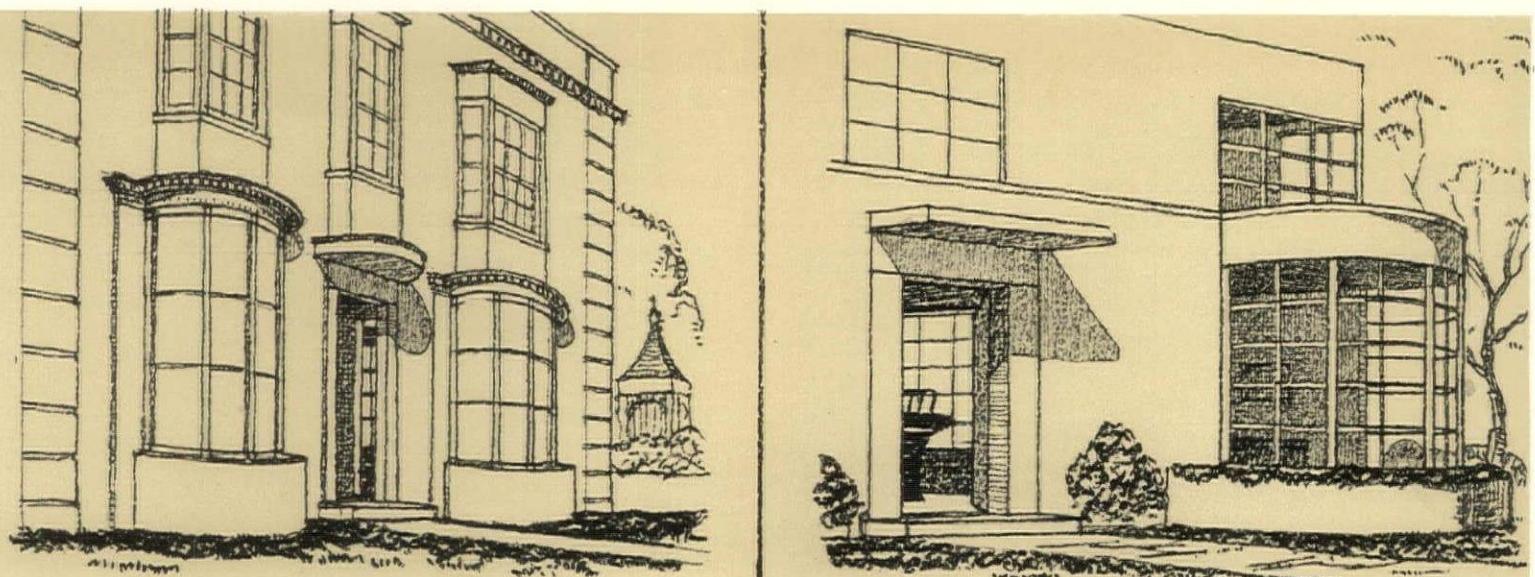




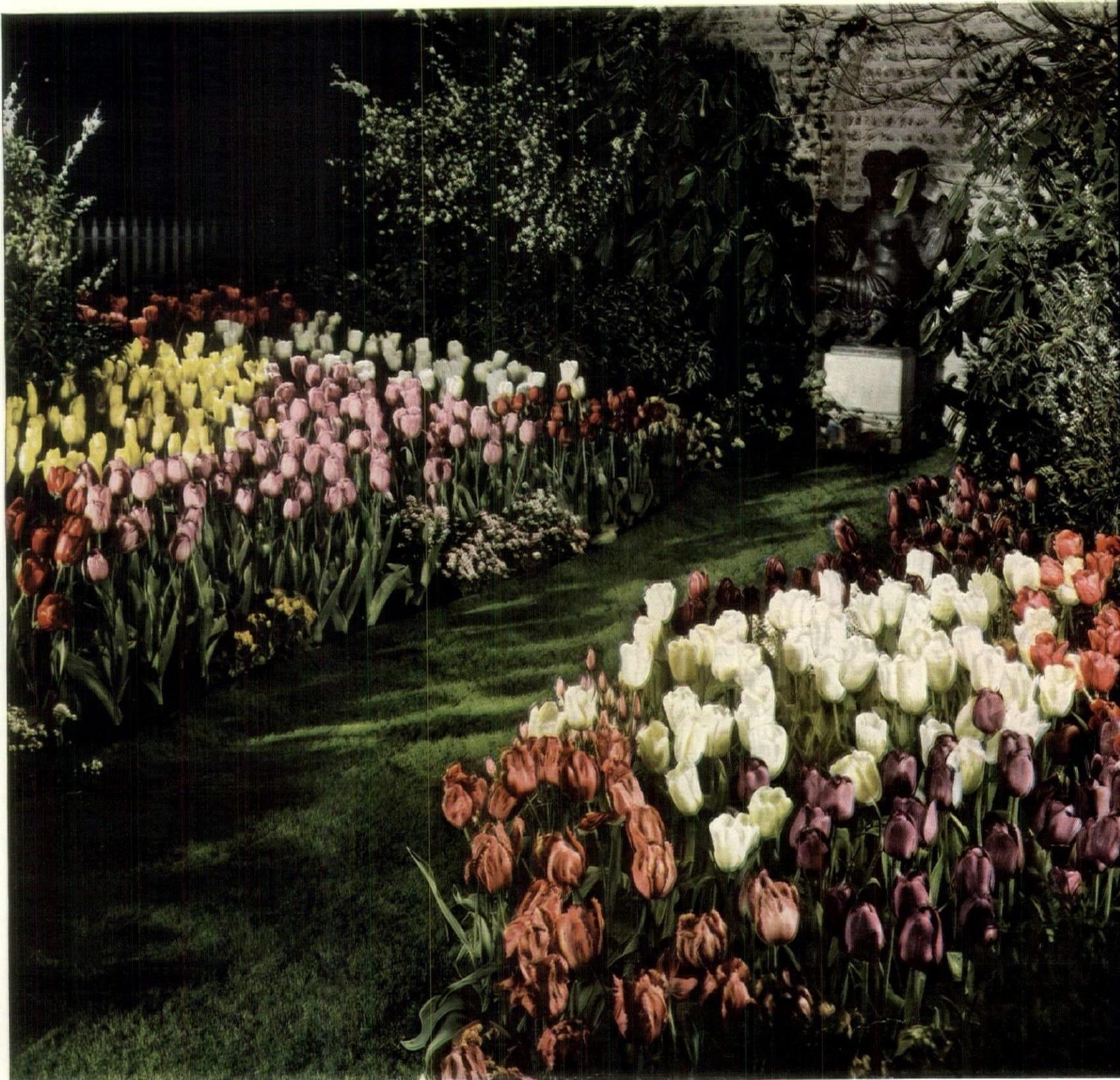
L I G H T , A I R



D E S I G N



TEXT AND DRAWINGS BY GERALD K. GEERLINGS



BRUEHL-BOURGES PHOTO • CONDÉ NAST ENGRAVINGS

THE use of Tulips in the Springtime border of almost any size was perfectly demonstrated in Mrs. Payne Whitney's garden at the 1936 International Flower Show, which won the Horticultural Society of New York's Trophy. Varieties at the left of the path are: bright red, City of Haarlem; pinkish lavender, Incomparable; yellow, Moonlight; white, Glacier. Right side: pinkish (foreground), Phantasy; dark lavender, The Bishop; white, Glacier; bright pink, King George V; brownish purple, Faust. Phlox, Polyanthus and species Tulips are accents. Henning Michelsen, gardener

Tulip color schemes



TO PLAN a garden of Tulips is a fascinating pastime and one in which the imagination can be given full sway, for the Tulip presents itself in an almost unlimited range of colors and can be planted to advantage in a variety of places in the garden, so that Tulip time usually represents the high spot in early season gardens. Here is a flower equally at home in the formal garden in solid beds of color, scattered through the herbaceous borders, or planted in clumps in the front of shrubbery borders. I know of few more lovely effects than a border of Lilacs with Tulips of contrasting and harmonizing shades planted in clumps along the front of the border. During Tulip time we are blessed with a wealth of material that may be used for a ground cover of contrasting colors and I will try to place before the reader some planting schemes that appeal at that season of the year even though planning a color scheme for someone else is a dubious task, comparable to selecting a dress for a lady.

In planning the formal garden, I suggest keeping the bright colors in the background, leaving the paler colors and smoky shades in the foreground. Also plan to plant your bulbs far enough apart to permit the use of a ground cover plant. I also advise planting Tulips of contrasting height but of harmonizing colors together. This will prove a great help in eliminating the flat appearance of so many formal gardens. A study of varieties will show a great difference in height of flower, and this should be used to advantage. I submit a few examples:

A bed of Darwin, the Bishop, with Cottage Tulips, Moonlight, and a ground cover of Myosotis; Louis XIV with Walter T. Ware and a ground cover of pale blue Pansy; Dido with Hammer Hales and Viola Jersey Gem; Princess Elizabeth with John Ruskin and *Alyssum saxatile*; Faust with *Gesneriana lutea* and dark blue Pansy; Garibaldi with Chameleon and *Phlox divaricata*. In each of these examples the second variety is short in growth and makes a step down to the color of the ground cover. It is not wise to attempt this with the strong, bright colored varieties,

but by all means give them the advantage of a harmonizing ground planting. Such varieties as Eclipse with a planting of double white Arabis, King George V planted with *Cheiranthus allioni*, Avis Kennicott with Myosotis, Carrara with Pansy Lord Beaconsfield are varieties worthy of a bed in any garden.

It is in the shrubbery border where space is perhaps limited that Tulips of the more expensive varieties may be experimented with in small quantities, planted in clumps. Such a combination as Tulip Mrs. John T. Scheepers or Mongolia planted in front of Lilac Paul Thirion with *Nepeta mussini* for a ground cover. Magnolia or Inca Hume between plants of *Malus Parkmanii* with yellow Polyanthus Primroses as a ground cover; Mrs. F. E. Dixon against a background of Lilac Mme. Antoine Buckner and a few plants of *Anchusa myosotidiflora* as ground planting; La France or The Peach planted in front of *Spiraea trichocarpa*, using Myosotis as ground cover. These are all top-notch new varieties of gorgeous coloring. Expensive? Yes, but to quote Mr. Beverly Nichols, "So would you be if you looked like that."

With the return to popularity of white flowers and the featuring of white gardens and borders it is a relief to find so many good white Tulips available. A garden composed of such varieties as La Tosca, Carrara, Vesta, Miss Blanche, with a ground planting of white Pansy, *Arabis alpina* and its double form, *Scilla campanulata alba*, and the white *Bellis perennis* should please the most fastidious white gardeners.

Following the suggestion of the newer varieties, in smaller quantities, for the shrubbery border, we have available such grand varieties as Mrs. Grullemans, Glacier, White Giant and Mount Everest. These with a background of Lilacs Mme. Casimir Perier, Mme. Lemoine and an occasional plant of *Spiraea Vanhouttei* or *S. trichocarpa* and a ground planting of the white flowers already mentioned should furnish a first class white border of fair size.

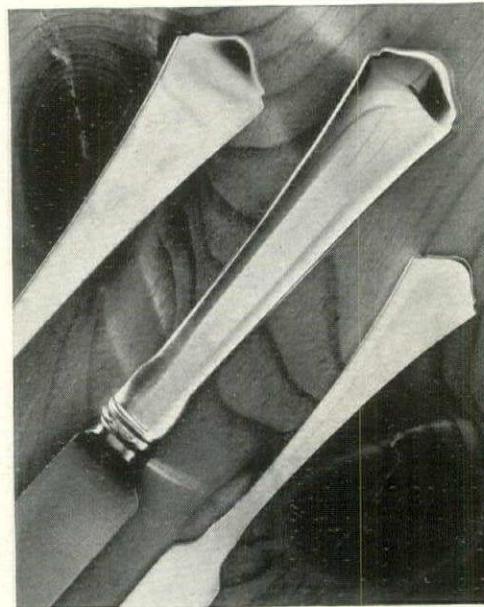
In the herbaceous (Continued on page 95)

by G.H.Gillies

*T*HE Sterling silver flatware selected is known as the "Antique" pattern made by R. Wallace & Sons. Its unpretentious surfaces, frankly reflecting the naïveté of Early American design and the craftsmanship of that period, give it the absolute right to grace the board at this particular festival. It can be purchased from Ovington.

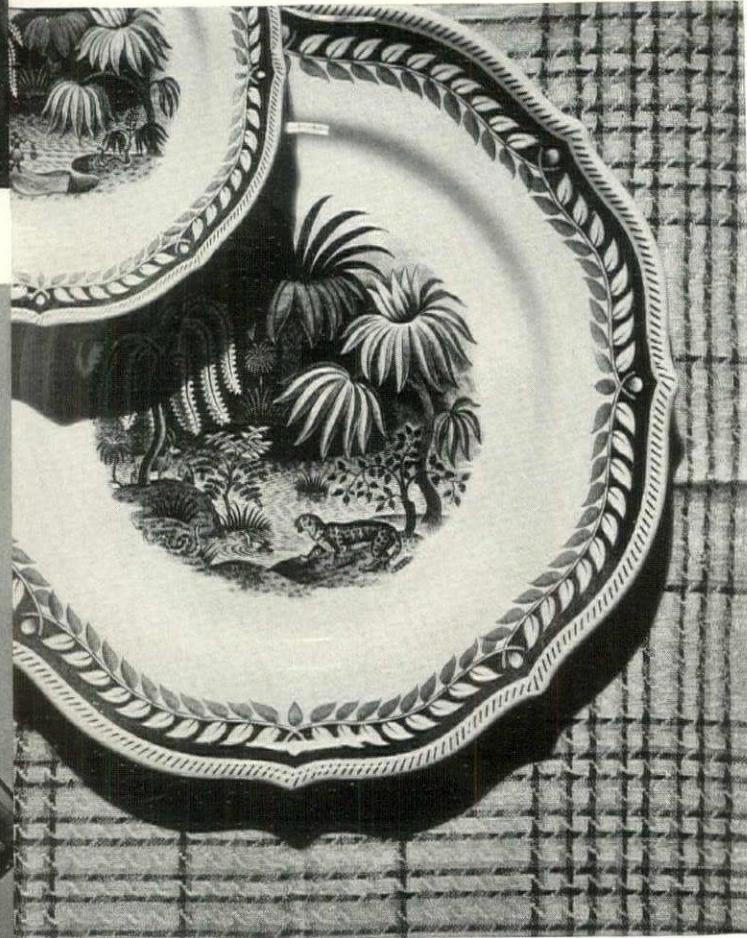
"Caribbean" is the name of the new Duncan glass used here (shown at bottom of page). The design is produced in a full line of stemware, beverage glasses and plates of various sizes. The crisp and rhythmic wave motif boldly embellishes each glistening piece. The complete series can be obtained from Wm. H. Plummer & Co.

China from Sweden, named "Exotica", is delightfully decorated with scenes of a luxuriant jungle. The finely executed pattern is developed in a highly decorative manner; values of black on a cream-colored ground. M. A. Buchwalter carries it and also has the large red pottery shells. Macy's cross-barred napkins in beige, brown and orange, suggest an old-time hand-woven linen. Wooden fruit in the centerpiece is from Pitt Petri.



SIMPLE STERLING SILVER

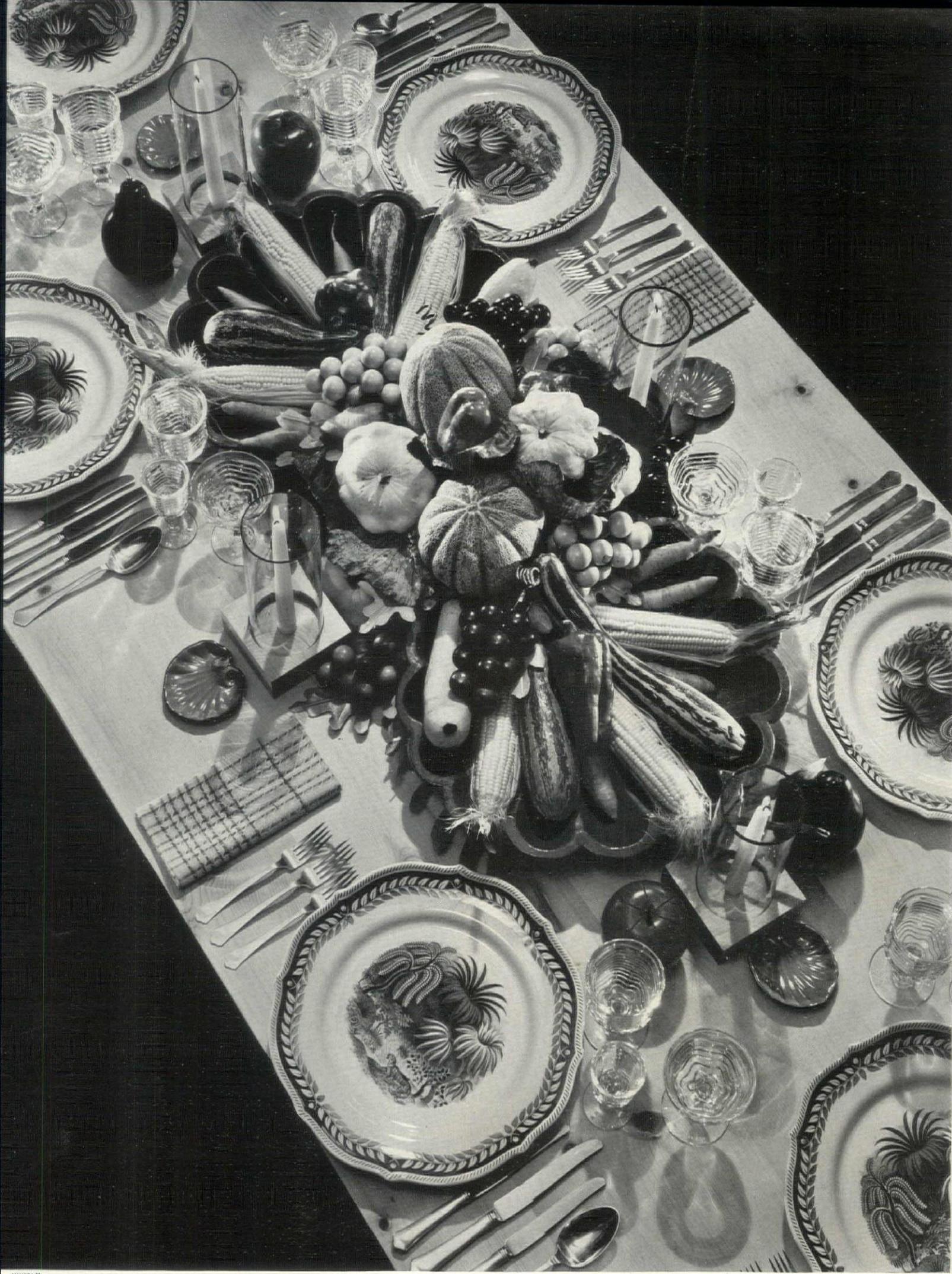
Harvest Table



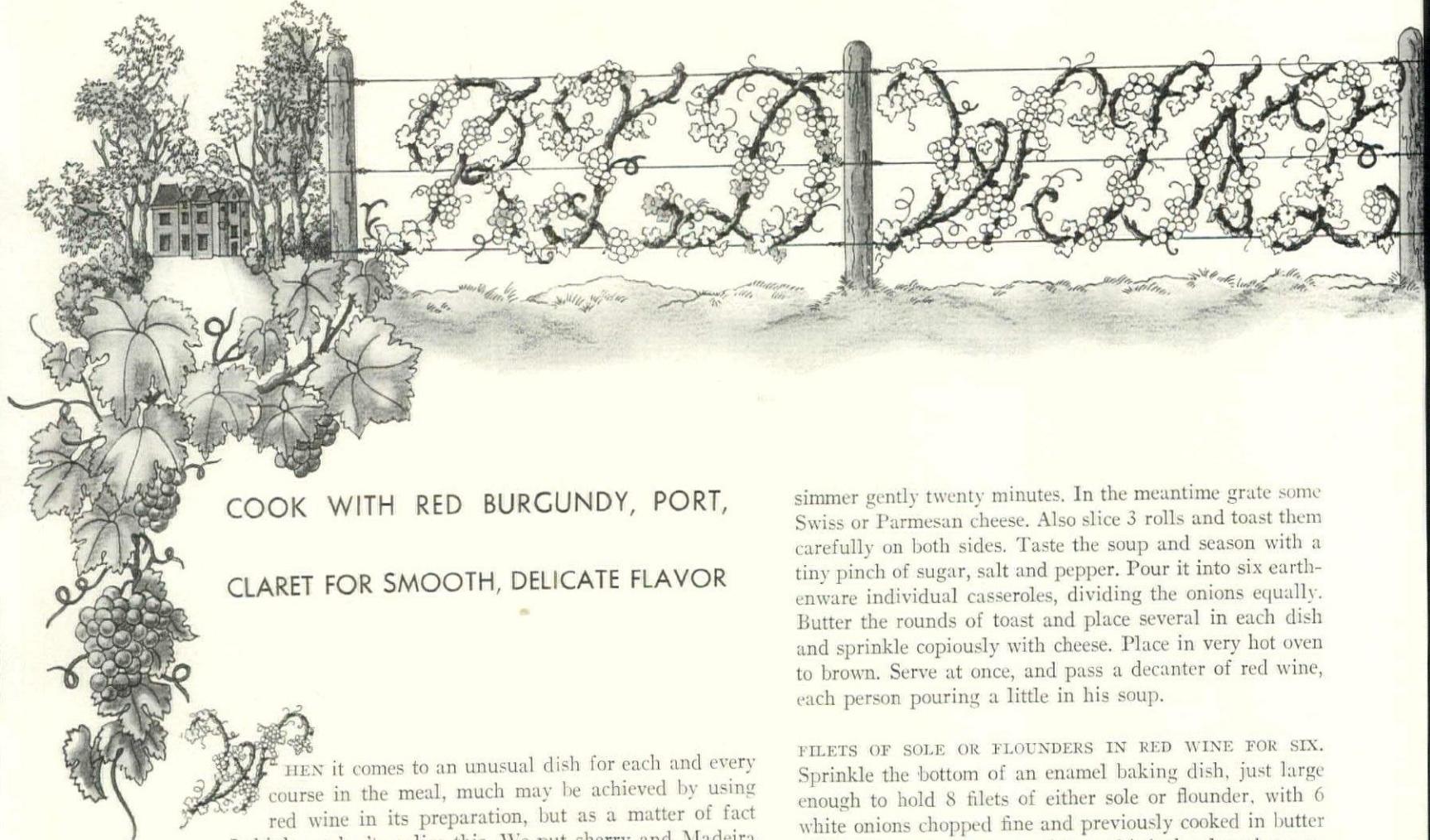
UNUSUAL CHINA AND LINEN



NEW PRESSED GLASSWARE



*H*ARVEST-HOME suggests the scheme for the setting of the Autumnal dinner table. Natural pine is the perfect field for the colorful and abundant yield of real vegetables combined with various fruits fashioned of stained and polished woods. These are massed on large shell-shaped plates of red pottery to form the centerpiece. Sterling silver of traditional simplicity, homespun-like linen, pressed glass and china decorated with quaintly lush scenes complete the seasonal effect.



COOK WITH RED BURGUNDY, PORT, CLARET FOR SMOOTH, DELICATE FLAVOR

WHEN it comes to an unusual dish for each and every course in the meal, much may be achieved by using red wine in its preparation, but as a matter of fact I think we don't realize this. We put sherry and Madeira and white wine in lots of dishes but seldom do we use claret, or Burgundy or red port. I certainly wouldn't recommend using it as extensively as for every course in the meal but, if used with discretion here and there in the week's menus, a much greater variety in taste and flavor may be arrived at. There is nothing very complicated about cooking with any wine, but one thing never to forget is that any food in which wine is to be used should be prepared or cooked in either enamel, porcelain, earthenware, or iron or possibly spotlessly clean unlined copper, but never aluminum or tin; as discoloration of the food would take place and in some rare instances poisonous effects might be created. The following dishes are quite simple to prepare, but please use a good quality wine if you expect superlative results. You will find that there is often enough wine left in the last bottle served at table, so that the addition of wine to the dish to be prepared need not be an added expense.

CONSOMMÉ BORDEAUX FOR SIX. This is a delectable soup, providing the broth used is good and strong. Add 1 one-inch stick of cinnamon to $4\frac{1}{2}$ cups of strong clear beef broth or consommé and simmer gently five minutes. Add $1\frac{1}{2}$ cups of claret and 1 cup of boiling water. Simmer five minutes longer. Remove cinnamon and pour gradually onto the yolks of 2 eggs which were beaten with a fork, stirring all the while. Taste and season with salt, freshly ground pepper and a dash of Cayenne. Beat the whites of 2 eggs until stiff and fold them carefully into the broth. Serve immediately in hot bouillon cups with crisp hot Melba toast.

ONION SOUP WITH RED WINE FOR SIX. Peasants in France sometimes may be seen pouring a little red wine from their glasses into their bowls of onion soup. Whether this is to cool it or to improve its flavor, I can't say, but it's good.

Slice $\frac{1}{2}$ pound of onions very fine. Place them in a pan with $\frac{1}{2}$ cup of butter and cook them very slowly, stirring frequently until they are a golden brown. This takes a long time, so don't hurry it. When ready pour over them 6 cups of good strong clear beef broth or consommé and cover and

simmer gently twenty minutes. In the meantime grate some Swiss or Parmesan cheese. Also slice 3 rolls and toast them carefully on both sides. Taste the soup and season with a tiny pinch of sugar, salt and pepper. Pour it into six earthenware individual casseroles, dividing the onions equally. Butter the rounds of toast and place several in each dish and sprinkle copiously with cheese. Place in very hot oven to brown. Serve at once, and pass a decanter of red wine, each person pouring a little in his soup.

FILETS OF SOLE OR FLOUNDERS IN RED WINE FOR SIX. Sprinkle the bottom of an enamel baking dish, just large enough to hold 8 filets of either sole or flounder, with 6 white onions chopped fine and previously cooked in butter without browning. Lay the filets on this bed, salt and pepper lightly, pour over them $1\frac{1}{4}$ cups of good red wine and dot with 3 tablespoons of butter. Place the pan on the fire and bring the fish to a boil. Then place the pan in a moderately hot oven to bake, basting very frequently. When the juice has reduced to about $\frac{1}{2}$ cup and the fish is no longer transparent, it is ready to serve. Sprinkle very lightly with very finely chopped parsley and serve at once.

TROUT IN RED WINE FOR SIX. This is practically unforgettable, it's so good. Make a court bouillon in an enamel pan by simmering together for half an hour 2 cups of red wine, 2 cups of water, 1 small bouquet of parsley, 1 tiny pinch of thyme, 1 small piece of bayleaf, 1 scant teaspoon of coarse salt, a few black peppercorns, and 4 little white onions chopped fine with 1 shallot. Strain through cheesecloth into a shallow enamel baking pan large enough just to hold 6 trout side by side. Poach them in the court bouillon for ten minutes, then pour off most of the wine, putting the fish on back of stove to keep warm. Reduce the wine two-thirds by simmering fast. In the meantime cream 4 tablespoons of butter with $1\frac{1}{2}$ tablespoons of flour. Add it bit by bit to the wine, stirring well until all incorporated. Pour the sauce over the trout and place for a second under a very hot blaze to brown lightly. Garnish with parsley and serve at once.

POACHED EGGS À LA BOURGUIGNONNE FOR SIX. First prepare 6 round fried croutons about three inches in diameter, and keep them warm. Now make the sauce. Chop fine 2 shallots and a little parsley. Put them in an enamel saucepan with a tiny pinch of thyme, a small piece of bay leaf, a pinch of salt, a dash of pepper, and cover with 2 cups of red Burgundy. A few mushroom stems and peelings will improve the sauce but are not absolutely necessary. Reduce one-half by boiling rapidly, then pass through hair sieve into another enamel pan. In the meantime cream 1 tablespoon of butter with 1 tablespoon of flour until smooth. Bring the wine to a boil and add little by little the flour



and butter, stirring well. Remove from fire, add another $1\frac{1}{2}$ tablespoons of butter bit by bit, and stir until all incorporated. Keep warm while you poach 6 eggs in the usual manner. Put the hot croutons on a hot platter and place a poached egg on each one and ladle the sauce carefully over the eggs. Garnish with fried parsley and serve at once.

COQ AU VIN FOR SIX. I suppose to be really authentic about this dish we should order a rooster, but I'm sure any $5\frac{1}{2}$ - to 6-pound roasting chicken cut up as for fricassee will do. First clean and singe the pieces of chicken nicely, then prepare the following ingredients. Peel and leave whole 12 little white onions. Chop fine 1 clove of garlic with 1 shallot. Prepare 1 cup of cold boiled ham cut in one-half-inch squares. Peel and slice fine 2 carrots. Make 1 bouquet of parsley or, better still, chervil with 1 good pinch of thyme and 1 tiny piece of bayleaf. Melt 2 tablespoons of beef extract in $\frac{1}{2}$ cup of boiling water. Peel, wash and slice $\frac{1}{4}$ pound of mushrooms. Now put the onions in a heavy frying pan with $\frac{1}{4}$ pound of butter and add the ham. Cook these slowly, stirring frequently, until the onions are a golden brown, but don't let the butter burn during the process or the dish will be ruined. Now add the bouquet, shallots, garlic, carrots and mushrooms. In a minute or two add the dissolved beef extract, stirring well to loosen all the brown on the bottom of the pan. Salt and pepper, cover and barely simmer. Brown the pieces of chicken in plenty of butter in an iron cocotte, being equally careful not to burn them. When brown add $\frac{1}{4}$ cup of cold water and stir to loosen all the brown in bottom of that pot, then add the onions, ham and so forth, with every bit of juice. Cover tightly and cook slowly until the chicken is very tender, stirring at intervals so that it doesn't stick at all. Now make a light brown roux by cooking 1 tablespoon of flour with 1 tablespoon of butter slowly on low fire, stirring constantly until a golden brown. Now pour off most of the juice from the chicken and add it gradually to the roux, stirring with wooden spoon until perfectly smooth. Now put 1 small glass of cognac in an enamel saucepan with 1 good generous cup of Burgundy and add to it gradually the thickened gravy. Pour the whole back over the chicken, taste, rectify the seasoning, cover tightly and simmer very slowly for at least twenty minutes longer. Before serving, skim off every bit of fat which will rise to the top when removed from the fire for a few minutes. Put the pieces into a hot earthenware casserole and pour over all the sauce and vegetables and ham, but being sure not to include the bouquet. Serve at once with crisp French bread and a bottle of Burgundy.

ROAST DUCK WITH SAUCE ROUENNAISE FOR SIX. Roast 2 Long Island ducks in the usual manner. In the meantime prepare the sauce in the following manner. Chop fine enough shallots to make 2 tea- (*Continued on page 70*)

How Claret enlivens Consommé Bordeaux

Peasant-style Onion Soup

Red Kidney Beans made sublime with Red Wine

Peaches poached in Red Burgundy

When Prunes are simmered in good Red Port

Duck cooked in Red Wine and Cognac

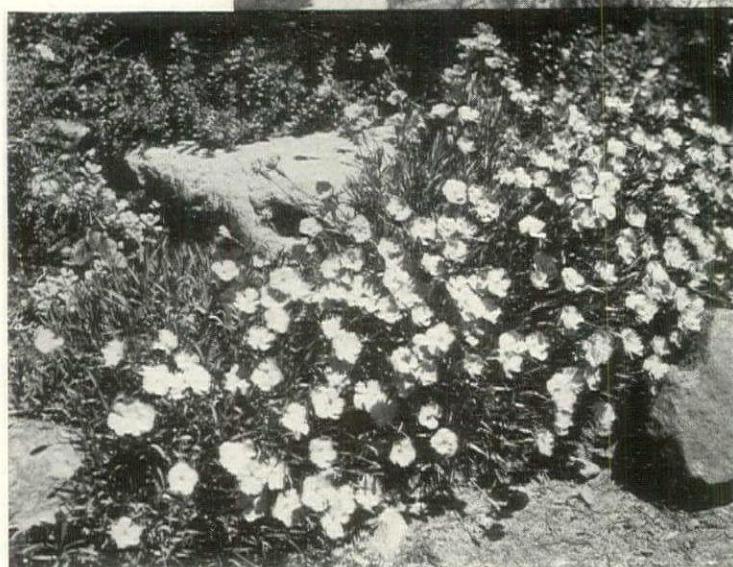
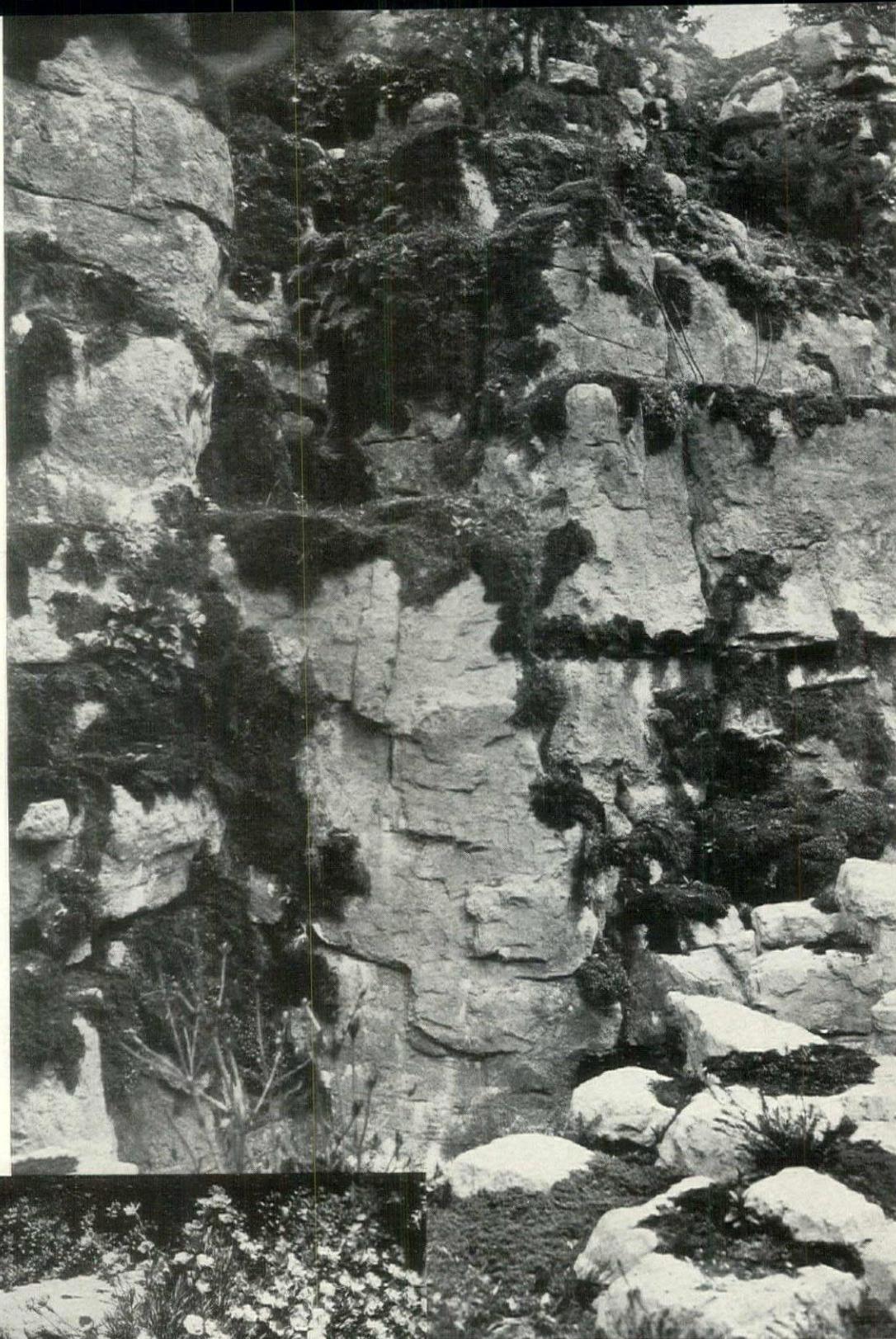
Poaching Eggs with Burgundy

How to grill a Steak with Red Bordeaux

Instead of White Wine try Red for Filets of Sole

Médoc in a Chicken liver salad

Tart Apple sauce, stewed Pears and Claret



THE garden of Mrs. Gilbert LeBaron Duffy of Seattle (above) provides a place apart for the small crevice plants so beloved of the rock garden hobbyist. It is on cliffs such as these that certain of our loveliest alpines naturally grow. The trick is to provide such conditions

To the rock gardener who thinks of her flowers as backgrounds rather than an absorbing hobby, *Dianthus Roysi* (left) is valuable for its silvery foliage and long period of bloom. It is a hybrid between *D. alpinus* and *D. neglectus*, and is not at all difficult to grow

ROCK GARDEN NOTES

ROCK GARDENS have been with us long enough to reveal both glaring faults and exceptional possibilities of beauty. Their drawbacks largely spring from a failure to face the problem squarely: their beauty follows restraint as well as understanding.

Perhaps it would be wiser to admit at once that all rock gardens have not brought joy to their owners. One frequent error has been an emphasis upon the rock instead of the garden. "Tombstones to the Flowers that Might Have Been" is unfortunately an epitaph that not a few have deserved; while others could be aptly described as good geological collections, outshining in their sparkling quartz the shy blooms themselves. These things are too obvious to dwell upon, and most dissatisfactions have arisen from more subtle inharmonies.

All too often rock gardens have been lumped under one classification. Their very appeal rests largely in the elasticity with which they may be made to fit differing purposes and conditions of different garden makers. They may be all things to all men, but—they cannot be all of them at the same time! A good many of them have been blindly asked to do just this. Like the five-foot shelf of the classics, a five-foot rock garden may be filled with the romance of far places, brave struggles, great daring, exquisite beauty of form and color. It is a blessing of delight to those who garden (*Continued on page 92*)



MANY of the Heaths bloom through the Summer. Several varieties, used with prostrate Junipers and dwarf Azaleas and Rhododendrons, bring that much needed year-round charm. In Mrs. Ford's garden in Seattle

BELOW: A moraine sweeping through a larger garden offers a place for choice alpines. As here in Mr. E. L. Reber's Seattle garden, such a moraine may be a replica of scenes to be found in the region round about



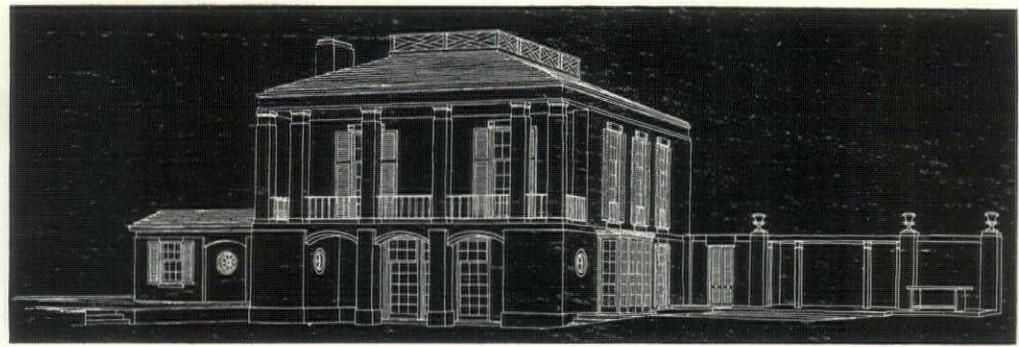


DANIELSON

Ina Claire lives here



Decorated by Elsie de Wolfe, this living room of Ina Claire in the Hotel Pierre, New York, is as sparkling as the star herself. Mirrors abound. At one end of the room a tall six-paneled mirrored screen reflects the fire-place at the opposite end. Two slipper chairs in leopard plush flank a mirrored coffee table, and six mirrored flower pots adorn the window sill. Before the window stands an antique Louis XV desk of fruit-wood, its white leather top tooled in gilt. Another effective group consists of an overstuffed chair in feather chintz and a white lacquer tray table with bamboo stand. Hangings are white swag chenille



MISSISSIPPI PLANTATION HOUSE

IN 1776 the region along the Gulf Coast east of the Mississippi River was so remote that it took sides with neither party in the War for Independence. English, Irish, Scotch, New Englanders, Virginians, North Carolinians who desired to remain loyal or neutral poured in to seek asylum. Fort Rosalie, veteran of the Indian Wars, with the French, the British or the Spanish colors flying, had already changed its allegiance and its name half a dozen times. Disputed boundaries shifted back and forth, treaties were drawn up and destroyed, lands were granted and withdrawn and gentlemen buccaneers looted and swaggered up and down the river, misinforming and terrorizing the settlers so far out of reach of news. In 1785 the Georgia Legislature passed an act to annex the Natchez territory, and England's West Florida was established for a while as Georgia's County of Bourbon, to extend to the Mississippi. Thirteen years later it became the Mississippi Territory, including what is today Alabama and Mississippi.

As early as 1713 England had begun the importation of slaves from Africa to work the growing plantations of Indigo and Tobacco. Rice had been brought in, and cuttings of Fig and Orange trees. But it is in 1750 that the economic history of the Territory really begins: Cotton is planted. Plantations rapidly multiply, and the prosperous planter, his credits established in London, Jamaica, Pensacola, builds himself a home.

Perhaps it was in this plantation house of the early Nineteenth Century that the effects of climate and social conditions on an American provincial architecture were more obviously reflected than in any other region. Its wide encircling colonnades were enormous sun-shades for the planter's leisurely, indolent family. Shutters tempered the relentless, sweltering afternoon to a pleasant, drowsy time for siestas. The size and disposition of the house were proportionate to the extent of its owner's lands and slaves. So far as the classic forms are concerned, they were drawn upon naturally and naively to fulfill these climatic and social requirements. They were in the current fashion, and they contributed to a house an impressive dignity that could appropriately represent the security and position of a family. The classic spirit was employed with an almost incredible negligence and disregard for the canons of classicism. Rules for strict proportion and formulas for balance were good-naturedly overlooked. What were these everlasting squabbles between the Palladians and Vetruvians to a Mississippi planter? It was all too hot and tiresome.

A portico in Mississippi was not a hair-trigger problem at all: it was a pleasant place in the shade for rock-

ing-chairs. And in the broad, drawling genuineness of their unconcern, these Mississippians produced an architecture beyond the wildest flights of those earnest, pseudo-academic little carpenters in the North, with their dog-eared little grammars. They produced, with "a whole back-yahd full o'niggehs", a kind of hearty architectural overgrowth inside the house and out, which is as essential an ingredient of flavor as the surrounding stretches of cotton or the everlasting, sleepy river. And, in the exuberance of this romantic, untidy classicism of theirs, they achieved a kind of informal elegance unlike any other architecture: the Classic Revival in *negligée*.

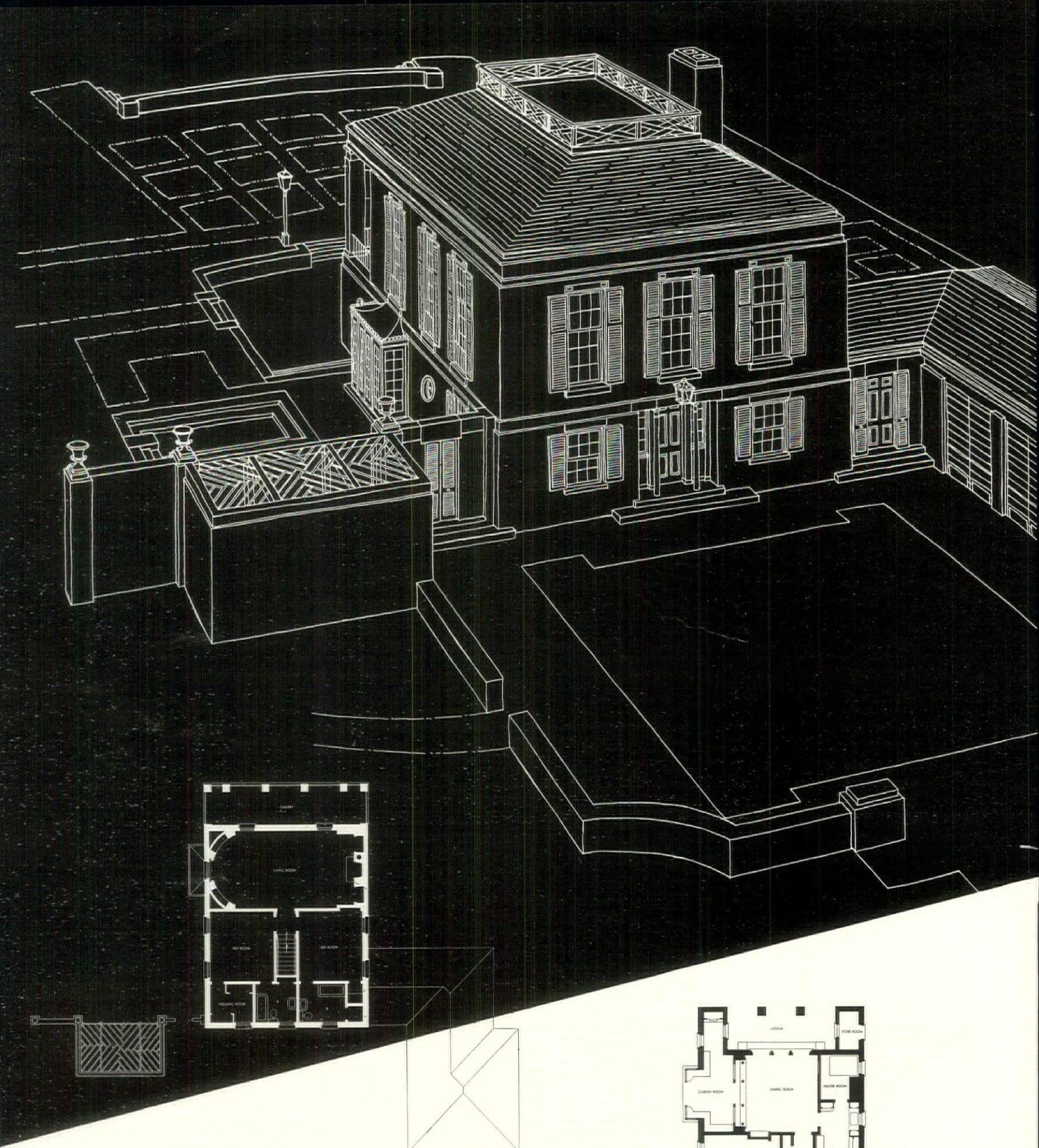
For the modern adaptation of the plantation house, a site has been selected on bluffs overlooking a river. Its size is cut down to meet the modern budget, with a regrettable loss of sprawl and amleness. The encircling colonnades must be reduced to a single porticoed façade overlooking the water, and turning what would have been the rear elevation to the road.

This elevation has been stripped of its prototype's jumble of protruding wings and overlapping, superimposed verandahs and flights of stairs. All this picturesqueness yields, however, to an equally informal and useful cobblestoned and gravel-paved court, through which the whole plan is given access; the main entrance, the garden, the kitchen and the garage all open from it. This forecourt has a restful balance of doors and windows. To one side a jalousied door in the wall leads to the side garden and to the other, balancing it, a door leads to the service entrance. The garage encloses one side of the court and is reached from the kitchen wing.

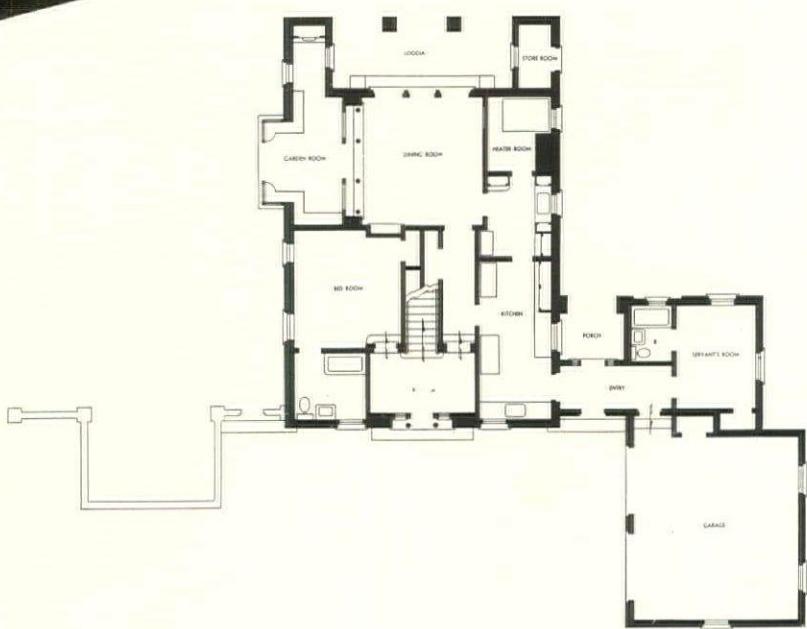
Outside the forecourt enclosure, between house and highroad, lies a meadow of Blue-grass fenced with white planks and dotted with moss-covered Live-oaks, through which the drive runs to the entrance gates. The pillars for these gates are the same tawny brick as the house.

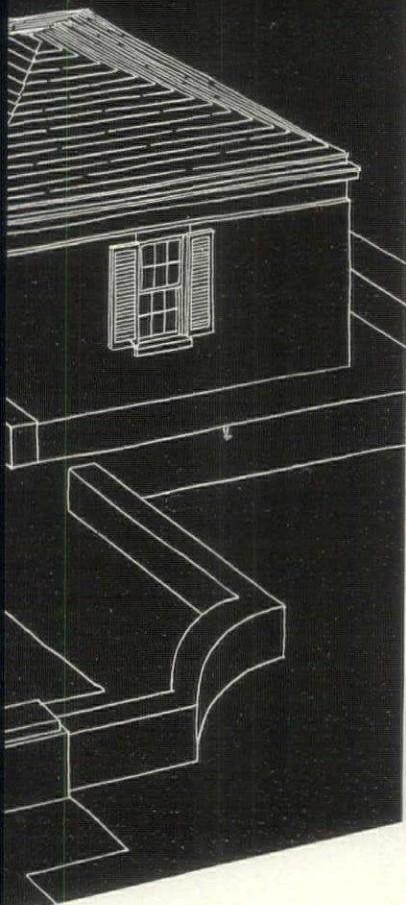
To the left of the house lies a small, secluded garden in which to escape the river view. (Any one living on water understands an occasional need for this.) This is a simple, patterned garden of two flower beds and a Water-lily pool made of old brick laid on four easy steps

HOUSE & GARDEN'S SECOND STUDY IN REGIONAL ARCHITECTURE. BY VICTOR PROETZ



Designed to stand on a high bank of the Mississippi or some other Southern river, this house displays an architecture that is a modernized version of Old Mississippi and Alabama plantation house forms. The rear or river side has a second-story living room with an adjacent gallery commanding the view. On the front, an entrance court is walled in on one side by the garage. The house can be built of tawny salmon brick and roofed with bleached brown shingles, with harmonizing detail





to the water level. It can be reached through the door in the side dining room bay window and by a jalousied door in the forecourt wall. Facing it, with its back to the entrance court, is a walled terrace with a roof of trellage embodying all that remains of the latticed maze of verandahs so often found on these Mississippi plantation houses. It is floored with old red brick.

To the left of the house, a kitchen garden fills the angle formed by the servants' quarters and garage. I suggest that it be laid out in square beds and fairly formalized. After all, if you care to make it so, nothing can be more decorative than a vegetable garden. These beds could be edged with Parsley and other "yarbs."

The river façade employs for its high basement story the foundation design under the portico at "D'Evereux" in Natchez (1), stretched out to the height of the basement story of the President's House at the University of Alabama (2). Segmental arches are thrown between the piers to form the dining room loggia. The square columns for the portico and its white stucco wall come from the Battle House (3), at Tuscaloosa, where the stucco is colored to imitate pink and yellow marble.

The use of an unobtrusive cast-iron railing, light in weight and dark in color, so as not to cut down the apparent height of the columns with any interrupting horizontals, is suggested by such a treatment at the President's House. Segments of this same railing appear at the second-story windows.

The living rooms are moved to the second floor, better to enjoy the river views from an elevation clearing the bluff's edge. This is a deliberate departure from any plantation plan, and includes the device of sinking the ground floor below the river-terrace level, further to broaden the view up and down the river between the tree trunks. The garden schemes have been especially laid down in paving-stone and walls, so that the planting may be allowed a little leeway on the wild side, without completely



Fig. 2. The President's House, University of Alabama at Tuscaloosa, has the high basement and iron railings used in the modern river front colonnade

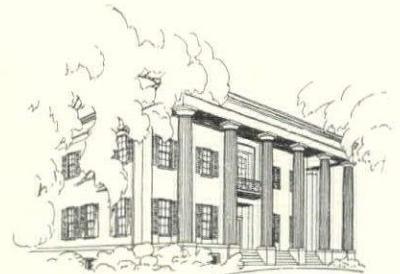


Fig. 1. "D'Evereux" at Natchez, Miss. The foundation of the portico serves as model for the door treatment on the entrance façade of the modern house

overgrowing and disorganizing the design. Between the house and the edge of the bluffs, a sector has been cleared through the trees to provide a kind of stage setting for the house viewed from the river. This, paved with a gridiron of flagging on turf, becomes a curving terrace along the river-wall, wide enough for a place to dine out-of-doors. Stairs descend among the outcropping rocks to the ledges of wild rock flowers on the bluffs below.

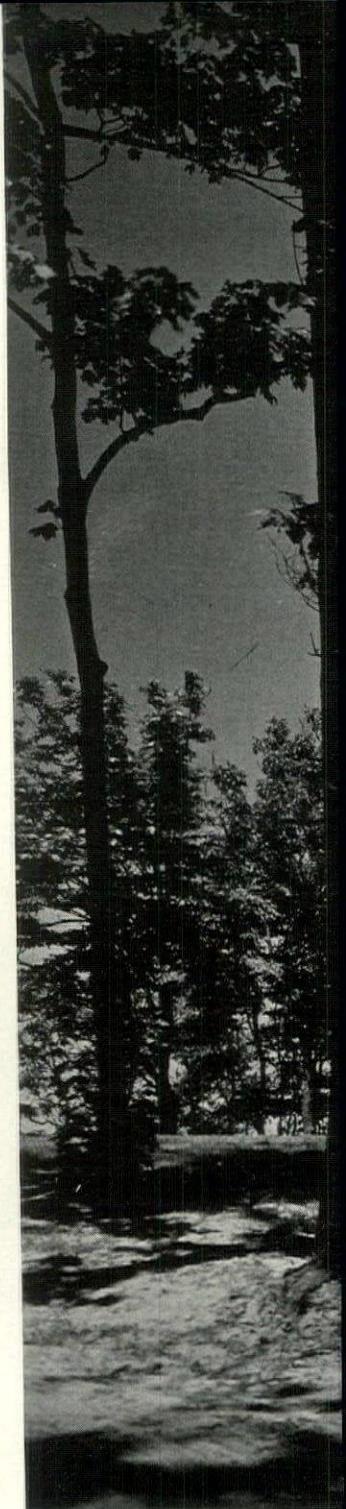
Incidentally, this section of the country was accustomed to use cast-iron urns with a profligate hand in garden decoration. I have used them to cap pilasters of the garden walls and on the entrance pillars. Aloes and Cactus are usually planted in them.

The house is walled with tawny salmon-colored brick and roofed with bleached brown shingles. The columns and frieze-boards, and the railings of the "captains' walk"—which no captain can ever be induced to walk on—are painted white, and the stuccoed gallery and loggia walls, and the brick river-wall, are white-washed. The iron flower room bay, the shutters, and the cast-iron railings and window guards, imitate the green of the Aloes in the urns on the walls. Also note a local device in circular windows. These have been treated as a decorative feature, and serve a useful purpose beside.

On entering the front door one encounters first a foyer with white stone paving and wall-paper. Straight ahead a broad staircase between walls ascends directly to the living room in which, for so small a house, as much feeling as possible for those generous, lost proportions in the exterior has been preserved. Sleeping rooms for the owner's family, with their dressing room and baths, complete the second floor. Below the living room is the dining room with one of its walls glass, through which the garden is visible through a little flower room that gives entrance to the formal garden and latticed sitting-out place. To the right of a stone-paved corridor heat and food, servants and deliveries are taken care of; and to the left of the staircase a guest is provided with Southern hospitality and with a little consideration for his privacy from the family activities upstairs.

In the beginning of this article you noted that this house design was (*Continued on page 82*)

Two ways of planning the small house are shown on these pages. Size and design are the important points, as the low cost might be much higher in some localities. On this page: the house of Miss Marjorie Stillman, in West Hartford, Connecticut, is built of native brownstone and white shingles with a weathered grey shingled roof; blinds are robin's-egg blue; insulation is mineral wool four inches thick. The architect, Walter P. Crabtree, Jr., adds that two attic rooms were temporarily left unfinished and that the cost of this 21,362 cubic foot house, at \$.28, was \$5,850 in 1935

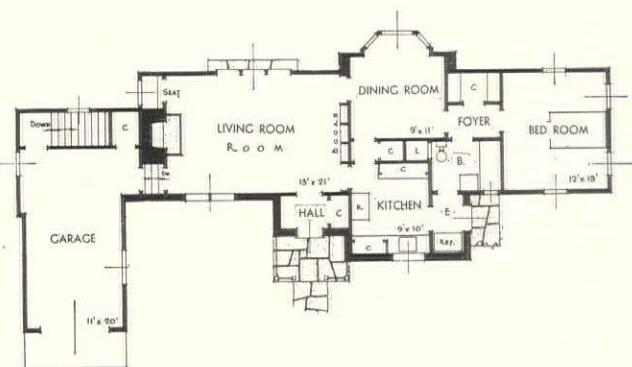


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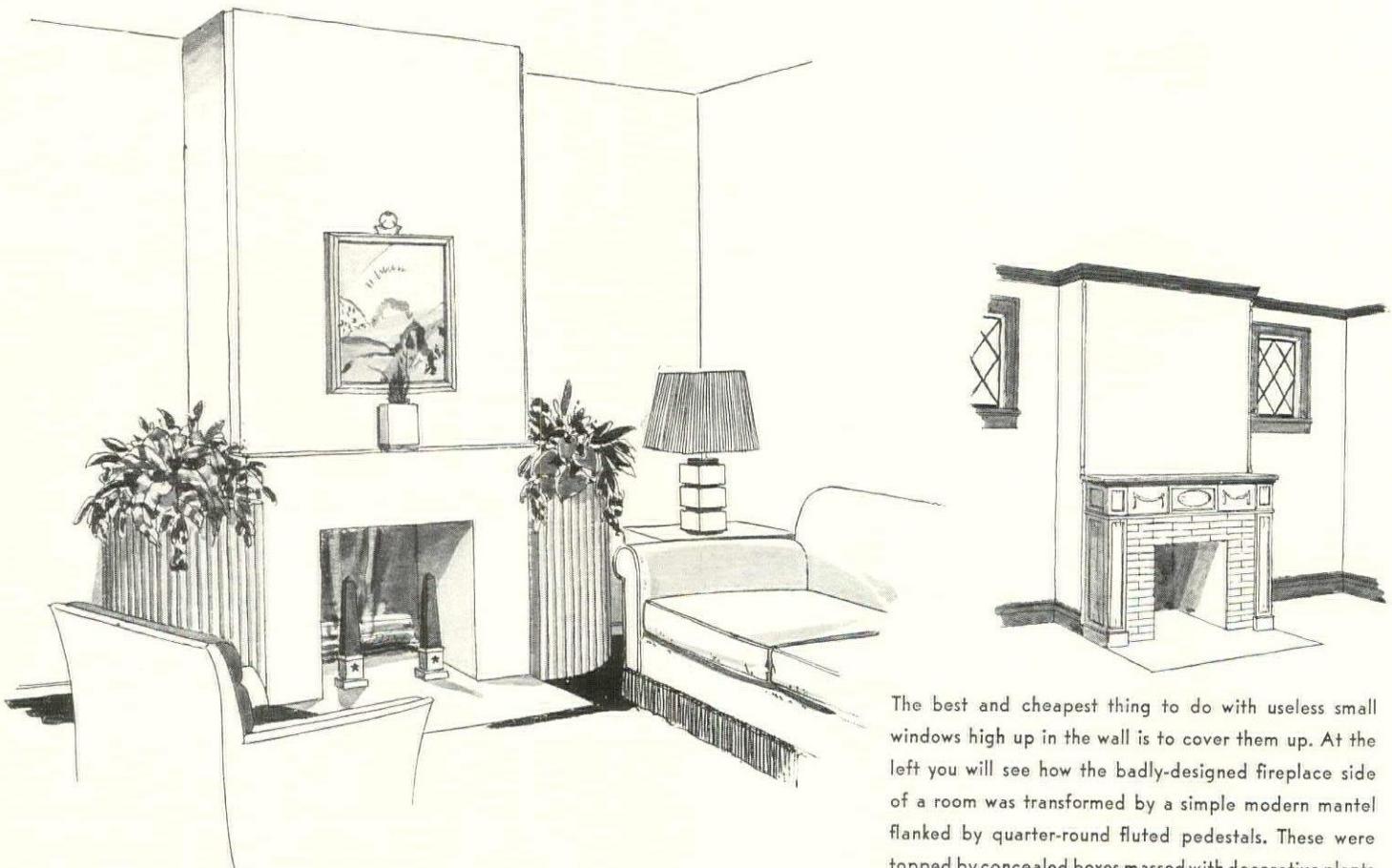


SMALL
HOUSE

The house of Frank R. Stamer, Esq., at Shoreham, N. Y., was built in 1934 for approximately \$5,400. Economy was effected by reducing the requirements to a reasonable minimum. A large living room and a dining room, overlooking Long Island Sound, were considered essential, whereas extra bedrooms and a second bathroom were not. The exterior is white brick and shingle, with dark green slate roof, and green blinds. This house is insulated with four inches of mineral wool, and the oil-burning air-conditioning plant is complete except for refrigeration. Architect C. A. Patterson puts the cost at about 30 cents a cubic foot for 18,000 cubic feet.



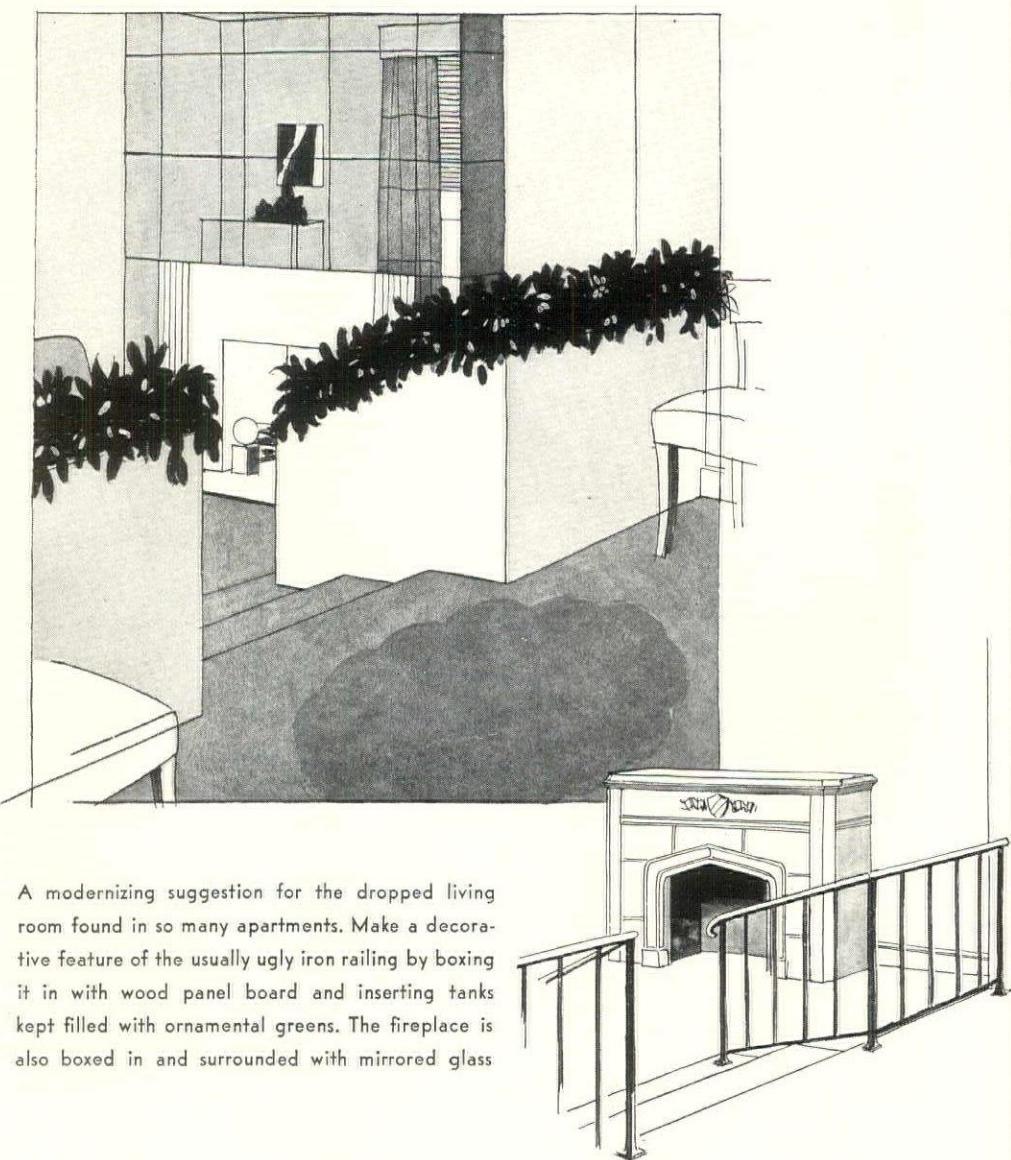
NEW SMALL HOMES



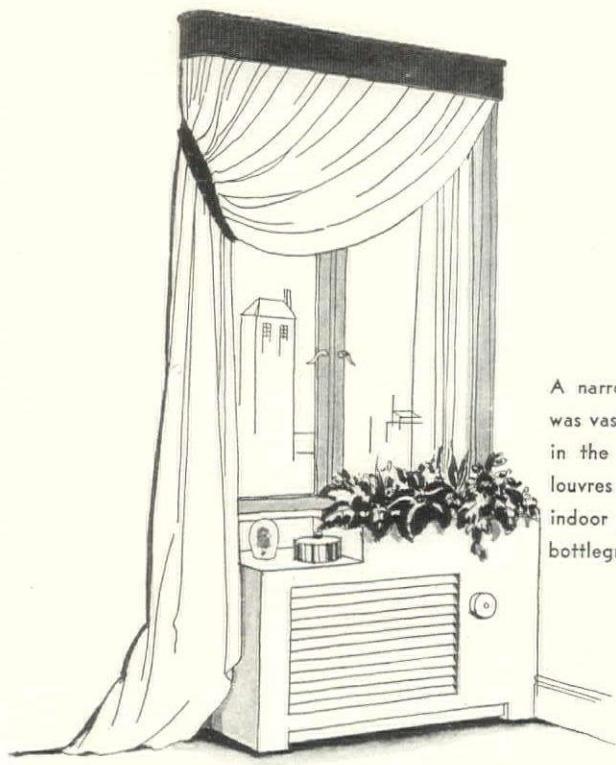
The best and cheapest thing to do with useless small windows high up in the wall is to cover them up. At the left you will see how the badly-designed fireplace side of a room was transformed by a simple modern mantel flanked by quarter-round fluted pedestals. These were topped by concealed boxes massed with decorative plants

Indoor greens

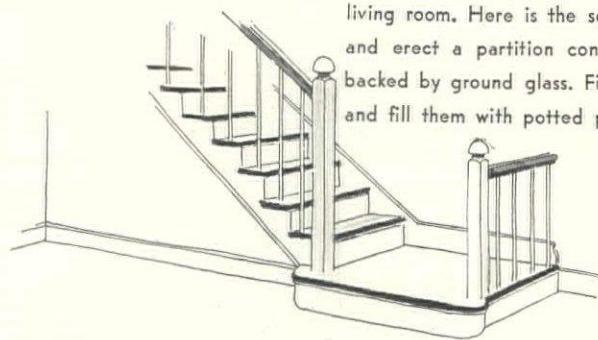
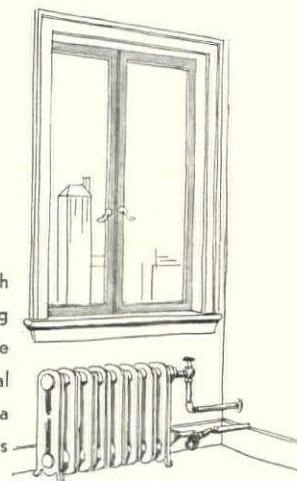
"Modernizing With Indoor Gardens", might be the title of these two pages, for in each instance a bad feature of the room has been overcome by simple remodeling, incorporating the use of decorative leaves. Every house or apartment has its nooks and corners, radiator tops and window ledges which can be devoted to an indoor green garden. And with the many succulent plants that thrive indoors on a minimum of light, varied by arrangements of the feathery Japanese Huckleberry and the equally graceful Laurel, it's easy to keep your house fresh and inviting during the Winter. Here are five effective suggestions by Harry C. Richardson



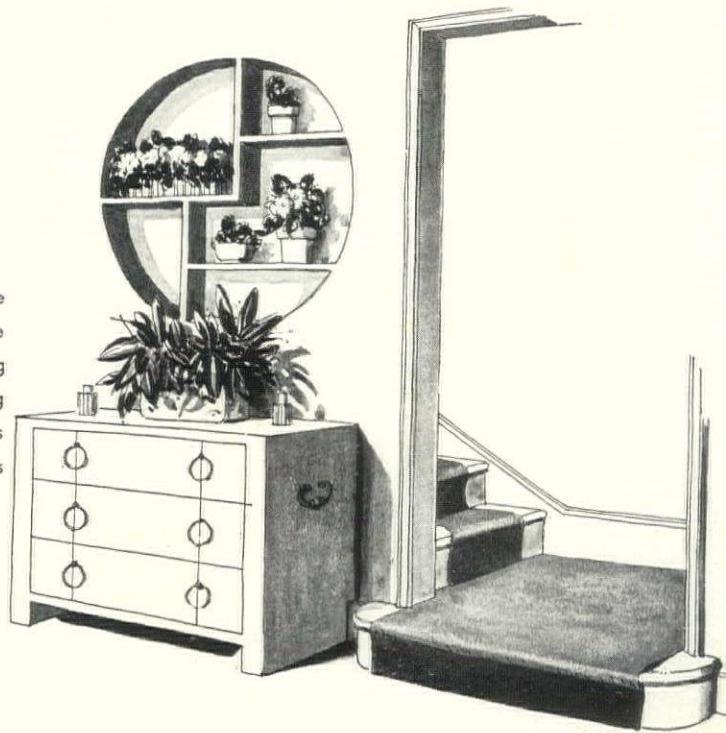
A modernizing suggestion for the dropped living room found in so many apartments. Make a decorative feature of the usually ugly iron railing by boxing it in with wood panel board and inserting tanks kept filled with ornamental greens. The fireplace is also boxed in and surrounded with mirrored glass



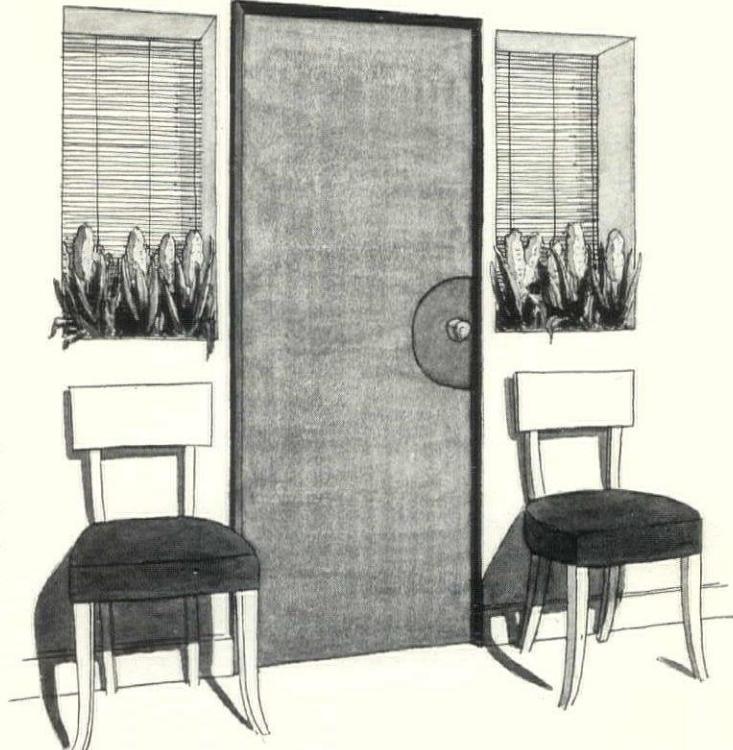
A narrow window with a clutter of pipes underneath was vastly improved by the simple expedient of boxing in the radiator. This box was fitted with adjustable louvres and a stock metal flower box to hold perennial indoor plants. Curtains of off-white dull satin have a bottlegreen valance repeating the color of the leaves



One of the hardest things to do anything about is the staircase that goes up all naked and ashamed from the living room. Here is the solution. Remove the railing and erect a partition containing a circular opening backed by ground glass. Fit the opening with shelves and fill them with potted plants or decorative greens



Here is an effective and practical way of transforming an old-fashioned wide doorway with sliding doors. Close it up by means of wall board and small flower gardens on either side of a regular sized door. The leaves or plants in the recesses stand in stock flower boxes which have been set against ornamental bamboo blinds





BY ISABEL HOPKINS

MOST WOMEN have appreciation of beauty and comfort and know the general effect they want in their homes. Unfortunately they are often unable to achieve it. The color harmony they dream of, the satisfying arrangement of their furniture, the air of distinction, often elude them. They are struggling alone with problems that call for exact knowledge and taste amplified by years of experience, as well as materials, designs and colors available only through a decorator. Women who consult a decorator need sacrifice none of their individual taste, and the expense is no more than if they worked alone, because there is no decorator's fee. In many cases it is less because there are no mistakes to pay for. And in addition, they are saved the tedious work of shopping.

Men often believe that women instinctively know how to decorate a home. Any woman who has tried her hand at it knows that it takes experience as well as instinct and that most of her successes have come through trial and error. A woman consulted Mrs. Truman Handy of Thedlow recently about her apartment. She had brought her heavy Jacobean oak furniture from her former home and wanted a mantel and rugs to use with it. She said that the only mantel she had found that she liked cost \$500, which was more than she could afford, and she was so tired and confused with shopping that she no longer felt sure of anything. Mrs. Handy found her a lovely and suitable oak mantel for \$125. Also an antique Ghiordes rug, because this type of Oriental has strength and elaboration enough to balance and refine heavy furniture. Early type brass fixtures and candelabra further lightened the room. Although she had planned to have white walls, for she wanted her apartment to be light, Mrs. Handy suggested rose-beige instead, because she knew, what her client did not realize, that white walls in this particular river apartment would be glaring. "You have brought my old home to New York," her delighted client said when it was finished. And as so often happens, she had been saved the high price of inexperience.

"Do not stand in awe of a reputation," says Mrs. John Dodd, who has decorated everything from a one-room apartment to huge country houses. "Before you decide to go ahead with a decorator, ask her to show you photographs of rooms she has done. You may not want your home to look like any of them, yet you can get an idea whether her taste agrees with yours. Then be frank. Tell her approximately what you have to spend, whether it is \$50 or \$50,000. A good decorator will help you get the very best value. If you have no special sum in mind, describe what you want and she will make an estimate of the cost and live up to it."

One point where all decorators agree is that the most successful rooms are worked out when clients express their preferences freely. No decorator wants to impose his views on a

client; he wants to carry out her wishes, even if it only involves the pattern in a piece of chintz for a chair cover. The whole point in consulting a decorator is to get what you really want.

There is the question of color. What woman has not imagined a beautiful color for her walls, perhaps a subtle shade of green? She tries to describe it. "It has a little gray in it, maybe a little rose. It is so soft and restful. Do you know what I mean?" she asks the bewildered house painter who daubs several shades on the walls while she watches eagerly. None looks right. Finally they probably compromise on ivory instead of green. A decorator would show her many colors not available to the general public, and then when he clearly understood what was wanted, follow through with the painter to achieve it. This is not always easy, even for the expert. "We experimented with fifty samples of robin's-egg blue before we found the exact shade to complement a pair of crimson draperies," William A. Kimbel, a well-known decorator, admitted.

"Colors are very deceiving to the inexperienced," Elsie Sloan Farley says. "A shade that looks soft and beautiful in the paint pot may be disastrous when applied to walls, for color intensifies as you put it on large areas. A decorator knows this and works accordingly."

"It is also easy to go wrong in the proportions of color. The height of walls, size of a room, its outlook, all have to be considered. A room with many doors often requires special treatment. They may become an asset when painted to blend with the walls, or eyesores in contrasting color. Wallpaper also has to be chosen with the room clearly in mind, not only for color but for design and treatment."

"A decorator dares use several tones of a color to produce an effect of liveness and variety, such as cocoa and darker browns combined with yellows, like flowers in a garden."

"Many women think they cannot use cool colors in north rooms or warm tones in south rooms," says John Gerald, Director of the Decorating Department of B. Altman. "But you can use any color you like in a room, provided you select the right tone. You may want a blue bedroom, for instance. If the room is sunny and warm, you might choose turquoise blue combined with white and touches of mauve. But in a cold room, with northern or western exposure, warm violet blue, like delphinium blue, with accents of cherry would be better."

"A practical color scheme is the red, white and blue in the grayed tones of a French uniform—not the American flag colors. They may be combined in many safe and interesting ways. White walls, blue rug and a dash of red in accessories. Or blue walls, red rug and a little white. Or even red walls for foyer or hall, white linoleum floor, and blue accent notes."

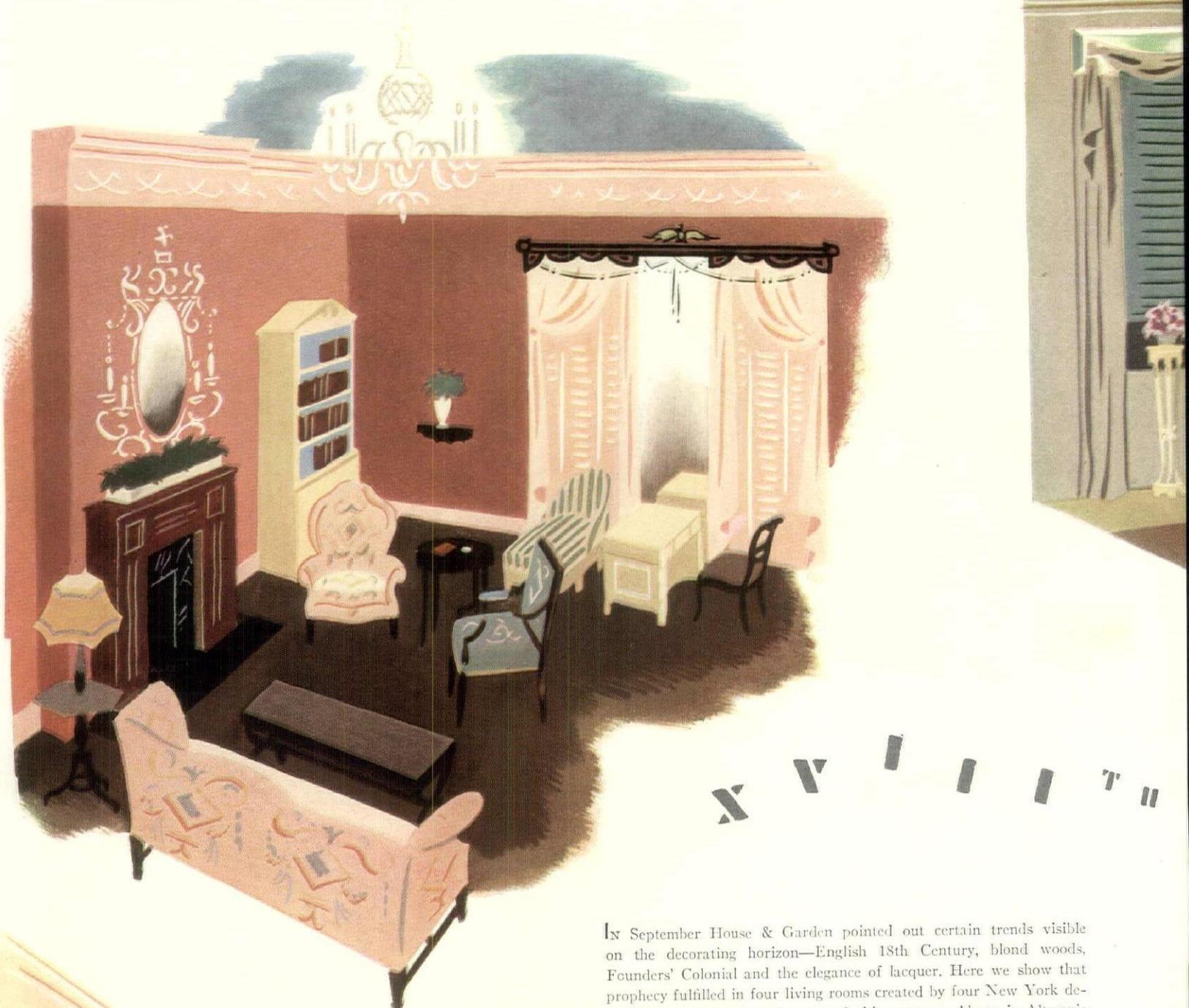
"For unusual and subtle color effects, the experience that a decorator has gained in (*Continued on page 72*)



ANTON BRUEHL

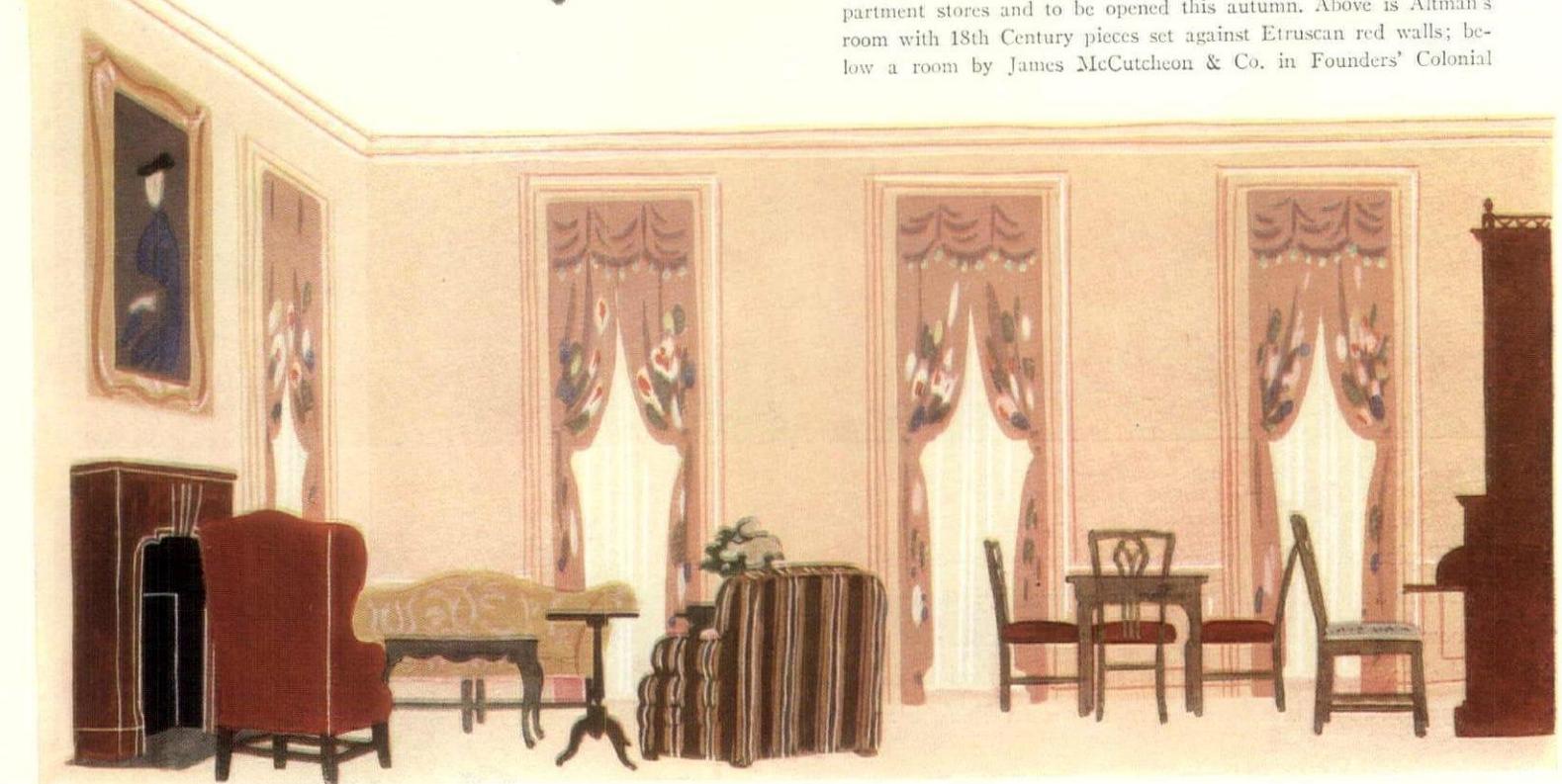
NOTHER pleasant color has arrived in letter paper—Jodhpur tan—a rich pale brown shade admirably adapted to the contrasting border effects so prevalent today. This newest of the luxurious Crane writing papers can be secured in a variety of styles and sizes. Especially smart bordered and marked in dark brown, it is also effective edged in royal blue, red, white or green. Black, Starr & Frost-Gorham

Say it
with tan



X V I I I I T u

In September House & Garden pointed out certain trends visible on the decorating horizon—English 18th Century, blond woods, Founders' Colonial and the elegance of lacquer. Here we show that prophecy fulfilled in four living rooms created by four New York department stores and to be opened this autumn. Above is Altman's room with 18th Century pieces set against Etruscan red walls; below a room by James McCutcheon & Co. in Founders' Colonial





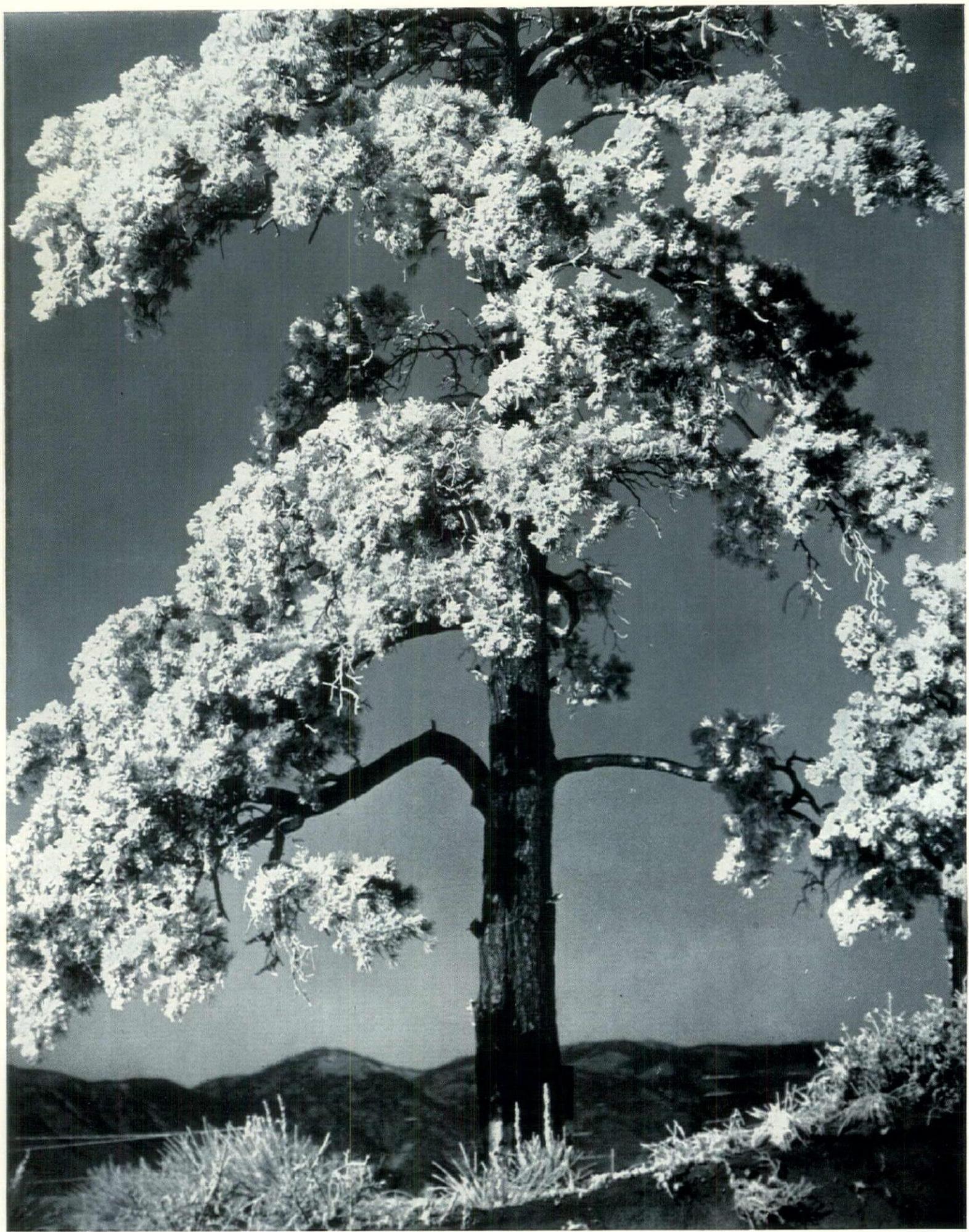
C E N T U R Y

BLOND woods are discreetly used by Lord & Taylor in their living room. Blond pieces need contrast with darker pieces. Consequently the blond break-front bookcase, chairs and flower-stands take their place with pieces upholstered in bold stripes. Mirror faces the fireplace, covers the valances and makes the screen.

An all-lacquered room would also be difficult to live with, whereas a few lacquered pieces give elegance. This rule is followed by W. & J. Sloane in their selection of furniture in the room at right. The red lacquer of the commode is repeated in the brilliant vermilion interior of the yellow lacquer secretary (see page 70)



BOLD



LAURA GILPIN

When hoar-frost lays its feathery, snow-white hand on a western mountain pine

LILIES

and how to grow them from seed

HELEN M. FOX

SO OFTEN things which appear arduous from the distance are quite simple when close at hand. For example, raising Lilies from seed has appeared difficult to many gardeners who, if they would regard the Lily as they would any garden perennial instead of as a complicated horticultural riddle, would find that their problems would vanish.

To the man who is in a hurry and cannot wait the two or three years for his Lily seeds to grow into tall spires bearing waxy fragrant flowers I would say, "Lay down your spade and hoe, put away your rake and seed pans and play golf or go for an automobile ride."

Gardening is not a pastime for those who are in a hurry. Only the men and women who like to observe the slow unfolding of Nature's processes, to see the little seeds swell and send out their green spears and gradually develop their true leaves, should garden.

A true gardener raises very many of his plants from seeds, cuttings or grafts. From the days of André Mollet, who laid out the parterres at St. Germain for Henry IV in 16th Century France, gardeners have exchanged stocks and seeds with each other. Yet the keenest gardeners are the best patrons of the nurseries because they are always wanting to supplement their own collections. The Lily enthusiast, even if he raises his plants from seed, will buy bulbs to obtain the new sports and hybrids and to replace his own failures. Unless he is wealthy he cannot purchase enough bulbs to have drifts of nodding scarlet *pumilum* (the new name for *tenuifolium*), starry *concolor*s and white rosy-tinged trumpets of the *regale*s in the borders or growing in rows in the cut flower garden ready for the jars indoors. All this any one can have by growing his Lilies from seed.

Heretofore it has been difficult to obtain fresh seed of Lilies or even to obtain any seed of the many different species and varieties. Lily enthusiasts would enlist the cooperation of the missionaries and army officers in China and India and the merchants in Manchuria and the Caucasus to obtain their seeds. But recently more dealers are offering them. Also, frequently one grower will exchange with another and certain of the botanical gardens now have them on their exchange lists.

A few Lily growers advise planting the seed in the fall and others as soon as the seed is ripe, in late summer. On the whole I have secured the largest percentage of germination from spring plantings. The seeds of the Lilies, as with other perennials, all seem to come up quickest when sown as the days grow appreciably longer, generally between February first and March fifteenth. Most of mine are sown in a cool greenhouse. If there are only a few seeds they are planted in clay Azalea pots, the ten-inch size; if there are many of a kind they are planted in flats, an entirely pragmatic and inconsistent practice. Often when the tiny greenhouse is full and there is no more room for Lily seedlings, the flats and pots are put into a (*Continued on page 97*)



Two years after sowing, a seed of *Lilium concolor pulchellum* will develop to this stage. Notice the development of stem-roots, a characteristic of the species



THE Madonna Lily, *L. candidum*, is an example of the base-rooting group. This plant of it is nearly 2½ years old from seed and ready to produce its flowers



ABOVE is a Regal Lily two years old from seed and carrying its first terminal flower bud. The drawing at the right is a seedling of *L. philippinensis formosanum* as it appeared on May 25, 1936 from a sowing made January 25, 1935—only 16 months



TIGRIDIA

they HATE red!

COLOR is, of course, a matter of taste, and if you do not like red you do not like red. But are you sure you dislike it or are you merely following the dictates of a generation of gardeners too timid or too over-refined to come to grips with, and bring to heel, this valiant and stirring hue?

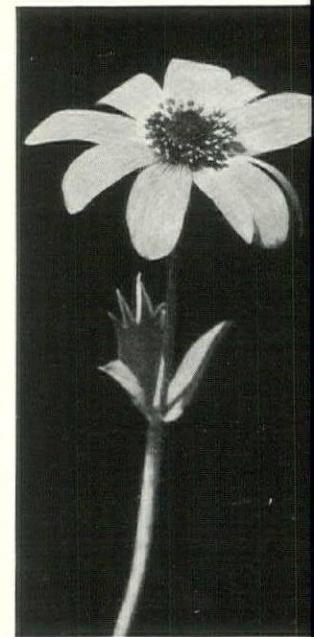
It was, I believe, about twenty-five years ago that red flowers began to be frowned upon and the movement, or cult, for such it became, gained in strength until the very names of many of the pariahs disappeared from catalogs and none raised an audacious head in the garden of any one who aspired to be known as a person of taste. Color schemes in gardens turned pallid and tender, and, however pleasing they were, appeared to the more robust minded a little insipid.

Now there was, I feel sure, a reason for this change of feeling other than could be ascribed wholly to esthetics. I believe it was a direct result of the scourge of Scarlet Sage that swept the land like some virulent inflammation. The upstart Brazilian plant started conflagrations (to change metaphors) in every dooryard and on every estate, from the Atlantic to the Pacific, and across the seas it burned with no less ferocity. A perennial plant in its native land, it was introduced in the early part of the last century, first as a greenhouse shrub. It was soon found, however, that it could be treated as a garden annual, an annual that could unfortunately be kept flowering from July until the frosts put out its frightening glare. In the twinkling of an eye it became a sort of floral world hysteria. It was never used with the least restraint, but always with the utmost lack of restraint. Summer hotels, dwellings, cottages, bungalows, whatever their type or color, arose from its tempestuous flames like stout Venuses from fiery foams; bonfires of the burning weed sprang up on every greensward, driveways swirled between its licking fires. What could be the result but revolt, revolt against red flowers? This weed from Brazil became the symbol of all that was vulgar to nice-minded persons and all red flowers shared the odium. Only now is a hardier and more venturesome race of gardeners coming into being who are in turn showing signs of revolt against insipidity.

Now the Scarlet Sage, *Salvia splendens*, does not measure up to first-class standards on any count, save that of ease of culture and long lasting bloom. Its hue is harsh and without depth, its foliage while luxuriant is common and weedy. Never does this plant appear of gentle birth. That it became by fortuitous circumstance the representative flower of its hue was most unfortunate.

For red is a grand color, an emotional color, it is true, but emotions are good when wisely con- (Continued on page 105)

By Louise B. Wilder



ANEMONE FULGENS



TULIPA GREIGI



ORIENTAL POPPY



KNIPHOFIA



WALTER B. WILDER

VERBENA BURNETT'S SCARLET

FOR every gardener who dislikes red flowers, it is safe to say there are a dozen who like them. After all, good reds can be the truest highlights of a planting—such reds as are disclosed by the opening blossoms of the flowers on these pages. Even though you may have mental reservations, try using these species as Mrs. Wilder suggests here

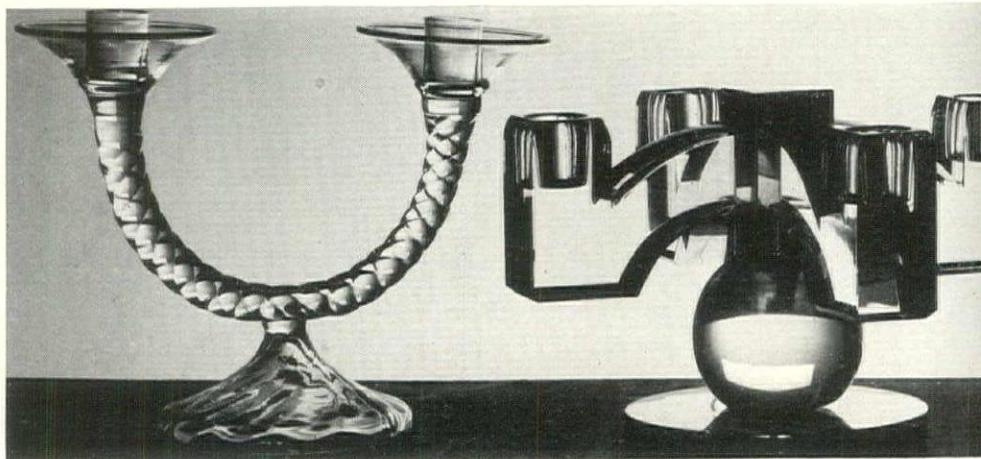


NYHOLM

C A N D E L A B R A

FOR the glamorous combination of crystal and candlelight, we give you eight new designs in candelabra. Above right: Simple modern type hung in glittering prisms; Altman's. More formal is the lovely plumed light with Waterford cutting and swags of shining drops; Olivette Falls. Use the imposing candelabra at upper left on a console or commode. This is electrified and fairly dripping with sparkle; Ovington's. The little flame design is from Macy's

THE simple twisted branch design at right is clear Orrefors glass from Georg Jensen. Next: Heavy Baccarat crystal in decorative ball design on chromium base; Carole Stupell. Very effective is the low modern light next, with its interesting horizontal cutting; from Macy's. Modern also is the heavy crystal four-light design at the end which comes apart forming two-light candelabra; from Pitt Petri



GARDEN ENVIRONMENT

by H.B. Raymore

MANY people make trouble for themselves by locating their gardens in places that are difficult situations for most plants. They place them where it is too windy, too sunny, too dry, too wet, or too shady, and then wonder why their plants fail to thrive. If they would but take thought beforehand, their gardening success would be more assured, and lots easier of attainment.

The requirements of design often dictate that the garden shall be placed in a location that is unfortunate from a horticultural viewpoint, and it may be unwise to go against this mandate, but in that case something has to be done to mitigate the rigours of the site. If the difficulties are recognized, this is by no means impossible. Aside from the necessities of design for the property as a whole, the location of the garden should be chosen to provide the happiest possible place in which to grow whatever sort of plants one intends to have.

The average inhabitant of the flower garden prefers a rich, neutral soil, plenty of sunlight, but not so much that rapid drying out takes place, shelter from the wind, ample moisture but not too much, only a little shade, and no root competition from trees and large shrubs. Locate the garden in such a place, if it is available, or in a place that as nearly as may be provides approximately those conditions. Probably no one site will offer them all to start with, but those that are lacking can be produced artificially, if there are not too many of them. To start out with a rocky hillside, dry and windswept and shadowed by trees would be to handicap one's self with so many obstacles that it is unlikely that all of them would ever be overcome.

Usually some one adverse factor can be eliminated quite easily without detriment to the artistic quality of the design. Suppose, for example, that the site is windswept. The thing to do then is to enclose the garden with

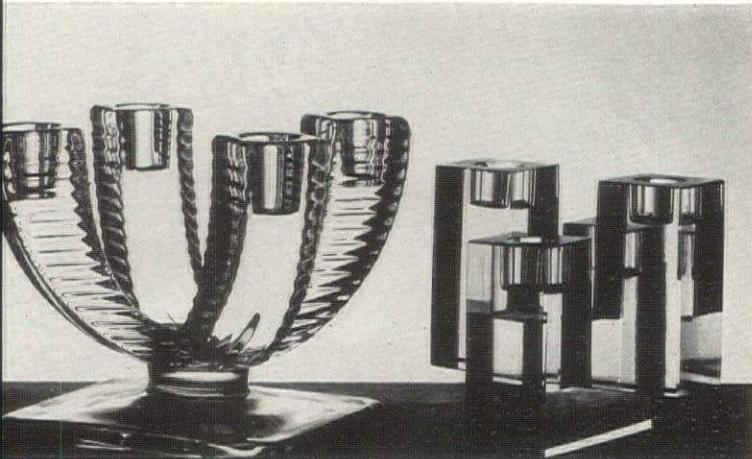
a good, substantial windbreak that will at least temper the force of the wind. There are several sorts that will serve, depending on the severity of the exposure, and type of design one is working out. A masonry wall is ideal, but it is, unfortunately, quite expensive. A substantial fence of close-set boards will serve, or one made of wattle fencing. Such an architectural background may seem too artificial in some situations, however, and a living background will have to be used. For the formal scheme, a hedge is appropriate. And it should preferably be evergreen if it is to repel the wind at all seasons of the year.

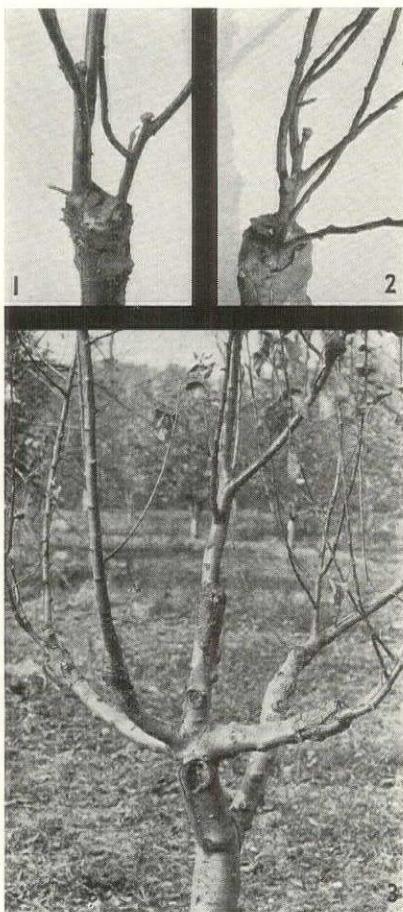
Winter winds are often as damaging as Spring and Summer ones, for they blow mulches away, prevent the snow from remaining on the garden, and cause the ground to freeze much deeper than it otherwise would. Various sorts of Arborvitae and the Japanese Yew make good narrow hedges, and where there is room for them, White Pine or White Spruce may be used. These are ideal in the northern states, and even on the sea coast as far South as Boston. For the scheme that is less formal, or for the naturalistic one, mixed backgrounds of shrubs and trees will provide the necessary shelter for the garden area. They can also be interesting in themselves for their foliage and flower displays if they are carefully chosen and assembled to make the most pleasing combinations.

Frequently gardens are located in exposed places, such as lake shore bluffs, where they are also in line with an important view. Here it is impossible to use a solid enclosure, for that would spoil the offscape, but good groups of shrubs and evergreens, framing the distant picture, can act as wind barriers for the garden area itself. Of course, from the point of view of pure design, it is questionable whether a garden should ever be placed so that it competes with a distant view, but on this point authorities differ.

For the unusual situation where no enclosing barrier can be used, where it would be inharmonious with the spirit of the place, as on an upland moor near the sea, an informal garden scheme using those plants that are at home in such a place can be evolved. There are all the Heathers, Thymes and such low aromatic herbs, and many charming rock plants that will thrive and which present so little resistance to the wind that it merely rushes through them without harming them at all. A few tortured Mugho Pines, Pitch Pines, Cedars and Oaks will give the necessary high points, so that an unusual and interesting scheme may be built up.

Few gardens in the northern states are too sunny for the average run of garden subjects, but in the South the problem of excessive sunlight is a real one. It bleaches the color from such delicate flowers as Roses and Phlox, and, coupled with dry weather, can reduce a lovely garden to a shambles in a few days. Here (*Continued on page 94*)





CLEFT grafting, the results of which are pictured here, is one of the methods of producing desired types of Apples on a tree of some other variety. Photographs 1 to 3 show views of such grafts which have "taken" and are growing strongly. Note the wax used to protect the new union

Gardening hints for October

MANY of the smaller growing garden annuals, and certain tender perennials such as Fuchsias, Geraniums and Begonias, make excellent winter house plants if potted up now in good, friable soil moderately enriched. After potting, keep them in a protected coldframe for a week before bringing indoors. The annuals, of course, must be young plants that have not yet flowered, from seed sown a month or six weeks ago.

SPRING-FLOWERING bulbs and Peonies are prominent leaders in the Fall planting flower procession. Both need moderately rich, well prepared soil, good drainage and planting at the proper depth. Generally speaking, the bulbs are set so that their tops are covered by about four times as much soil as their own depth; in other words, a bulb that is 1" high should be covered with 4" of soil. With Peonies, the depth story is somewhat different, for it is built around the fact that the small growing tips or "eyes", which are really the buds of next year's shoots, must not be covered by more than 2" of soil.

DECIDUOUS trees and shrubs, of course, are also excellent Fall planting subjects. With both of these, the holes should be dug appreciably larger than the present spread of the roots. Also, let the soil be of good, well cultivated and moderately rich character. Work this soil thoroughly in among the roots (never let the latter get dry in the air), and firm down.

ALL GROUND intended for planting next Spring should be turned over now after adding all peatmoss, manure, humus or other "texture" material that needs to be incorporated with it. The advantages of doing such work in the Fall include the opportunity for the soil to mellow under the free action of frost and thaws, and the killing of many of the wintering-over insect pests that may be in it. Also, it means less work to do in the always-busy days of early Spring.

Most Fall tree pruning advice specifies that the work be done after the leaves fall. In actual practice, however, there is rarely need of wasting that long—on the contrary, if you prune a little before the leaves let go you will do the tree no harm, and gain the advantage of knowing better when you have gained the effect you want.

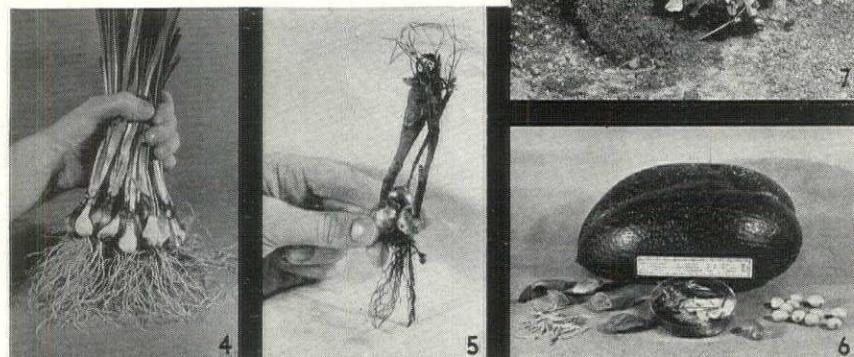
4. The natural increase from a single bulb of Poet's Narcissus grown for five years in good soil. These offsets are detached and planted separately.

5. Natural reproduction of Crocus—three new corms produced on top of original one which has now shriveled. These should be pulled off and replanted.

6. A variety of seeds, from the 12" double Coco-nut to a half-million dust-like Orchid seed in a glass dish.

7. For purposes of propagation, Geraniums are dug up in the Fall with as many roots as possible and forced to make abundant cutting wood.

8. This raffia-bound Rose cane shows where a "bud" of another variety was inserted. Photographs courtesy Brooklyn Botanic Garden



I WAS ASTOUNDED...

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It was fascinating. You can't imagine the quality of the food that goes into those Campbell's

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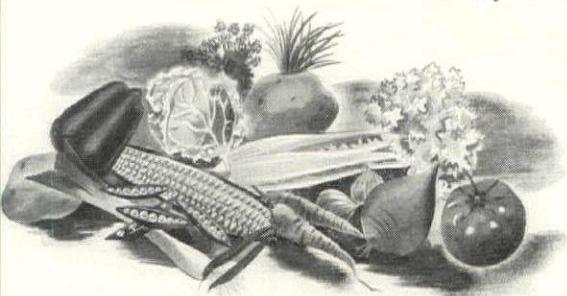
mushrooms in little baskets like those you see at the fancy Park Avenue grocers, marvelous French carrots, little, tender baby lima beans. I saw the fresh celery coming off the farm trucks, smelling like heaven, with all the damp rich

earth still clinging to the stalks . . . They made me taste the butter, and it's

literally as fine as the butter on my own breakfast tray. The cream . . .

I'm not exaggerating . . . is much thicker than what we call whipping cream

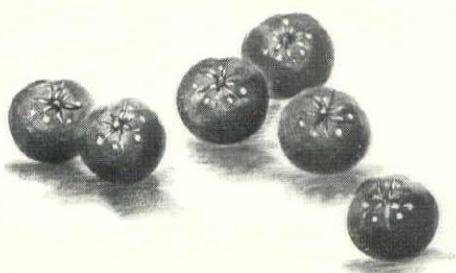
in town. Why it's so thick it will hardly pour. They put real sherry in some of the soups . . . not cheap cooking sherry, either. And as for the Campbell tomatoes, they're all raised like babies by specialists, and every one has a pedigree a mile long.



And it's all done by nice clean looking cooks like my own Annie . . . I tell you I'll never go to the trouble of making soup again. After all, who would dream of baking bread at home? It's coming to the same point with soup . . .

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browse among and choose . . .

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18TH CENTURY

(CONTINUED FROM PAGE 61)

Unfortunately, in drawings as in photography, it is impossible to show all four sides of a room at once. Consequently, there is more to the rooms shown on pages 60 and 61 than is pictured there.

These rooms, as we said, were the direct result of House & Garden's survey of the furniture market. Its selections, printed in the September number, were meantime communicated to stores. Four department stores in New York thereupon created these rooms from House & Garden's survey of the new furnishing and decorating trends.

Colors of the Altman room (right top page 60) are Etruscan red walls with wood trim in much lighter color and the ceiling painted grayed cerulean blue. The carpet is a deep sepia brown in a very thick pile closely resembling a hand-tufted rug. In addition to the fireplace and desk groups shown by the drawing, the furniture includes an Adam drop-leaf table, a Sheraton table, a barrel-wing chair, a card table and its accompanying chairs, a pair of bookcases and a pair of console wall brackets.

On the lower part of the same page is McCutcheon's room in Founder's Colonial. Last fall McCutcheon's featured Colonial Williamsburg interior paint colors. This present room shows the use of Founder's Colonial furniture of the 18th Century Southern type in which authentic reproductions of some splendid museum pieces will be exhibited against a background of Raleigh Tavern pink, one of the most suitable of the Colonial Williamsburg colors.

This use of copies of museum pieces recalls what House & Garden said in

RED WINE DISHES

(CONTINUED FROM PAGE 47)

spoonsfull. Cook these in 2 cups of excellent red wine with 1 pinch of thyme and half a bayleaf until reduced to $\frac{1}{2}$ cup. Add $\frac{1}{2}$ cup of tomato sauce (Spanish style, canned), heat gently and strain through a very fine sieve. Now rub the two raw duck livers, which you have carefully saved, through a fine sieve. Drain off every bit of juice from the ducks and skim off said juice every drop of fat, then add any juice that may be left to the sauce. Carve the ducks and garnish prettily with parsley. Put the purée of livers in an enamel saucepan and add little by little the hot sauce, stirring all the while. The heat of the sauce should be sufficient to cook the livers. Pass the whole through a sieve again and heat very cautiously on very low flame. Taste, add a drop or two of cognac, a dash of Cayenne, salt and freshly ground pepper and stir in a tablespoon of butter bit by bit. Serve the duck, passing the sauce separately.

RED KIDNEY BEANS COOKED IN RED WINE À LA BRISSEAU'S, FOR SIX. Wash well and soak overnight 1 pound of kidney beans. The next morning drain well, put them in an enamel pan and just barely cover them with cold water. Add 1 white onion, bring them slowly to a boil, then simmer gently for forty-five minutes. Scald $\frac{1}{2}$ pound of salt pork, add it to the beans and cook for another three-quarters of an hour very slowly, adding from time to time, little by little, 2 cups of warm California red wine. Salt and pepper before serving.

September in regard to the return to elegance—"More and more people are asking for exquisite pieces, for copies of museum objects. They are no longer satisfied to have a copy of any kind of Sheraton chair; it must be a particular Sheraton chair from so-and-so's collection." So this authenticity is found in the furniture used here—in the chairs and love seat, sofas, Pembroke table, tip table, basin stand, card table and chairs, lowboys and mirrors.

Beside the fireplace group and the one wall shown in the drawing at the top of page 61, the room in blond woods by Lord & Taylor includes a barrel-chair, drum table, blond desk and accompanying chair, and a coffee table, to name only a few of its furnishings. Pale green Venetian blinds are used under the gray draped curtains and against this darker background are set the blond wood plant stands.

The room in lacquer by W. & J. Sloane reflects House & Garden's statement in September that lacquer furniture was appearing again. The drawing at the bottom of page 61 shows the window group of Sheraton tufted sofa, end table, Sheraton coffee table and armchair. On the right side is the yellow lacquer breakfront secretary with its comfortable tub chair. Near it, in the corner but unseen, are a console table and wing chair. Opposite is the fireplace flanked by red lacquer commodes, a chair upholstered in green on one side, and an armchair on the other.

These four rooms open simultaneously in the four New York stores that conceived them. They will be on display when you read this article, and we hope you will find time to visit them.

GRILLED STEAK MARCHAND DE VIN FOR SIX.

FOR SIX. Chop 6 shallots fine and put them in an enamel pan with 1 cup of red Bordeaux (claret). Reduce one-half by boiling rapidly. In the meantime prepare 1 tablespoon of finely chopped parsley or, better still, chervil. Also cream $\frac{1}{4}$ pound of butter and stir into it the juice from $\frac{1}{4}$ lemon. Add a pinch of salt and some freshly ground pepper to the wine and add 1 teaspoon of beef extract dissolved in 1 teaspoon of boiling water. Now grill 2 one-and-a-half-inch T-bone steaks, being careful not to overcook them. Place them on a very hot platter. Add the parsley to the butter and stir the wine in gradually. Pour over the steaks, garnish with parsley and serve at once.

SALADE BOURGEOISE FOR SIX. Wash and soak a while in icewater the white part only of several heads of chicory or escarole. Dry, wrap in teacloth and put in refrigerator until ready to serve. Wash 2 chicken livers and boil until tender with 1 carrot, 1 onion, 1 piece of celery and a bit of parsley. Pass the livers only through a fine sieve. Do the same with the yolks of 2 hard boiled eggs. Place them together in a bowl with a heaping teaspoon of French mustard. Mix to a paste, add freshly ground pepper and some salt and pour in drop by drop 4 tablespoons of olive oil, stirring always in the same direction. Now thin this by adding 1 dessert-spoon of red wine vinegar and about 2 tablespoons of red wine. Now with a sharp

(Continued on page 72)

THE INSTRUMENT OF THE IMMORTALS



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RED WINE DISHES

(CONTINUED FROM PAGE 70)

knife cut about $\frac{1}{8}$ pound of Swiss Gruyère cheese into tiny little match-like pieces. Put the salad into a chilled bowl, sprinkle with the cheese, then pour over all the liver dressing. Toss well and serve.

PEARS À LA ST. VINCENT FOR SIX. Wash, pare, core and add just enough cold water to 8 juicy tart apples to keep them from sticking while cooking. When tender add a little powdered cinnamon and sugar to taste. Cook a few minutes longer, then pass through a fine sieve. Stir into it while still hot 1 tablespoon of butter and $\frac{1}{2}$ cup of broken walnut meats. Cool while you make a syrup of 2 cups of red wine and 1 cup of granulated sugar and a small piece of cinnamon, and the thin rind of 1 lemon. Boil five minutes, then cook in the syrup 8 medium sized cooking pears, peeled, cut in half and cored. When just tender, remove from fire and cool slightly while you spread the applesauce on a large shallow platter. Lay the drained pears symmetrically on the bed of applesauce, then reduce the wine syrup by boiling rapidly until only a scant cup is left. Add a few broken walnuts to the sauce and serve it in a separate bowl. Both the fruit and the sauce should be well chilled before serving. Serve well chilled.

PRUNES STUFFED WITH BLANCHED ALMONDS IN PORT, FOR SIX. Soak 1 pound of big prunes overnight, having first washed them very thoroughly in several waters. Cook them in the morning, in the water in which they soaked, until tender and until practically no juice is left. Cool thoroughly. In the meantime blanch $\frac{1}{4}$ pound of almonds and soak them in cold water a while to whiten them. With a sharp knife carefully remove the pits from the prunes and replace them with the almonds, leaving a little of the almond sticking out so that it will show. Place the prunes, as you prepare them, side by side in a shallow enamel pan. Pour over them any prune juice you have left and then cover the prunes with good red port. Simmer gently for two

minutes, then lift the prunes carefully out one by one, arrange them symmetrically on a shallow dessert platter and pour over them the hot juice. If you have any almonds left over, garnish the prunes with them. Serve very cold.

PEACHES IN RED WINE FOR SIX. Peel 12 fine peaches by plunging them first into boiling water then into cold. With a slight pinch the skins should slip right off without spoiling the surface. Arrange them in a shallow enamel pan side by side and pour over them a syrup made by boiling 1 quart of red wine with 1 heaping cup of granulated sugar for five minutes. Place the pan on the fire and poach the peaches gently until they may be easily pierced with a fork. Let them cool in the syrup, then arrange them on a pretty platter. Now reduce the syrup by boiling rapidly until only 1 cup is left. Remove from fire and add 1 small glass of red raspberry and currant jelly. Stir until melted, then allow it to become quite cold before pouring over the peaches. Serve well chilled.

PEARS COOKED IN RED WINE AND RED WINE JELLY, FOR SIX. First make a syrup by boiling 2 cups of good claret with 1 cup of sugar for five minutes, then add 6 perfect pears which you have peeled but left whole. Cook until tender, but don't let them lose their shape. Cool, then place in refrigerator to chill. Now make the following red wine jelly. Prepare $\frac{1}{2}$ cup of strained lemon juice. Soak 4 tablespoons of gelatine for five minutes in a cup of cold water, then add 2 cups of boiling water and 1 cup of granulated sugar. Stir until thoroughly dissolved, then add the lemon juice and 1 cup of good red wine. Pour into a circular ring mold which has been wet with cold water. When cool place in refrigerator to stiffen. Turn out carefully onto a glass dish and pile the pears in the center. Pour the wine in which the pears were cooked over all, having first added $\frac{1}{4}$ cup of good port. Serve very cold, accompanied by lady fingers.

IS THERE A DECORATOR IN THE HOUSE?

(CONTINUED FROM PAGE 58)

meeting hundreds of situations is invaluable," Ross Stewart, Director of the Decorating Department of W. & J. Sloane, says. "Such widely different colors as green, yellow and red may be combined successfully. The green should be soft, yellow-green, quite grayed in tone. The yellow of a lemon cast. And cherry red, yellowish—not grape—in tone. With these, walls might be the gray of a misty morning, infinitely soothing and calm."

"Safe" colors and designs bring disaster to many rooms. When people shop for sofas, chairs and draperies, they see endless rows of rusts, tans, greens, until finally they buy one of them in sheer desperation. "You can't go wrong on that color," the relieved salesman assures his customer when she decides on something at last, and she does not realize until she sees it in her home how very wrong it is.

"But where are the beautiful designs in chintzes?" weary women ask. "Where are all the unusual colors?"

The largest selection is in the wholesale houses which never reach retail counters, but any woman can see and buy them through a decorator. A decorator knows where all the possible patterns and colors can be purchased and she often can find a color combination in several qualities at prices to fit various purses.

"There are two kinds of women as far as choosing colors is concerned," says Elizabeth Peacock. "Some are so conservative and anxiously practical that they select drab, hopeless shades under the impression that they are the only ones that will give service. The other type is the naturally extravagant women who often choose colors and designs that are too gay so that their rooms lack peace and charm. Rooms can be both practical and gay, but the colors must be selected with unerring skill, born of taste plus experience."

She describes a room that is the essence of practicality without sacri-

(Continued on page 74)



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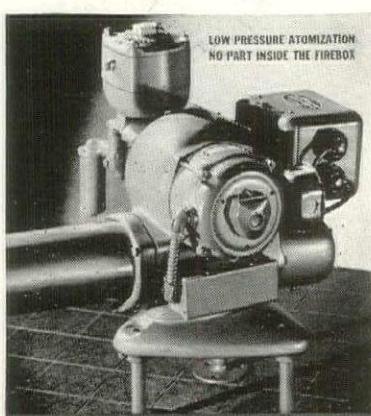
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IS THERE A DECORATOR IN THE HOUSE?

(CONTINUED FROM PAGE 72)

ficing charm. The carpet is red eggplant, draperies and slip covers of chintz in a distinctive design of rose-red, green and white, and other upholstery in harmonious green. Woodwork painted clear, gleaming white completes the airy gay effect.

"Another room might need dull white woodwork and a green rug, perhaps," she says. "Small details that cost the same, but make great difference in the effect. A decorator is like a doctor and a nurse; she must diagnose the case and consequently carry out the treatment."

Pierre Dutel employed color to transform a living room, furnished in a drab overstuffed "suite", into an inviting place. He used a rich bottle green for walls and rug and a masterpiece of chintz with green background and large pale pink and white calla lilies for curtains and slip covers. Tête de nègre linen was introduced on some pieces as a foil for the green in this distinctive and practical room.

TO BE ECONOMICAL

How to get the most for the money you have to spend concerns everyone. "A decorator knows that one or two really beautiful important pieces of furniture, if they are the right ones, give distinction to an otherwise ordinary room," Mr. Dutel explains. "If you own your own home, it may be most economical in the long run to put most of your money at first into a distinguished background—really good mantels and beautiful wall treatments provide lasting satisfaction. Later, additional good furniture may be added. Through inexperience, brides often buy pieces that they later detest. A decorator, one of long experience, could prevent these mistakes."

"Accessories for a room challenge the skill of the amateur. They are like a woman's pins and bracelets, which years of experience help her to select becomingly," is the opinion of Mrs. Cheever Cowdin, of Bello, Inc. "She has no such wide background in buying furnishings. Too many women automatically place a candlestick on one end of a mantel and an ashtray on the other. Or they buy things that look well in a store but are not right for their homes. Accessories must be keyed to the room. Candelabra and a French clock perhaps on a Directoire mantel; a pair of urns in a Colonial room; Lowestoft vases correctly placed. These are details that, though they seem small, may make or mar a room."

"Sometimes merely to use lampshades in one color will change a nervous room into one that is restful and finished. High vases of flowers may take the place of an expensive painting, as both are masterpieces in their own way."

Here is a room, decorated by Hobe Erwin, whose accessories add much to its distinction. It is a long narrow dining room lighted by a bay window at one end, and used daily by a family with three children as well as for hunt breakfasts and parties. The furniture available included a mahogany dining table and chairs and a drunkard's table. This is a semi-circular antique table made to fit around a fireplace where Englishmen used to sit toasting

WHEN YOU BUILD

In building a house, it is wise to consult a decorator as many builders unfortunately do not realize the value of interior background. "A fireplace should never be placed between two doors," Mrs. Eleanor McMillen warns, "because that leaves no adequate space for an intimate group of chairs and sofas. Bookcases and niches should form an integral part of a room. And if the house is already completed, a decorator knows how to overcome possible architectural defects. The valances of draperies may be raised over low windows to add apparent height, for instance. These problems are usually quite individual, but their solution is often simple."

How to change the appearance of a room without entirely redecorating it is a problem that recurs regularly in many homes. This is how Mr. Gerald helped one woman change her dining room. It had ivory walls,

(Continued on page 76)

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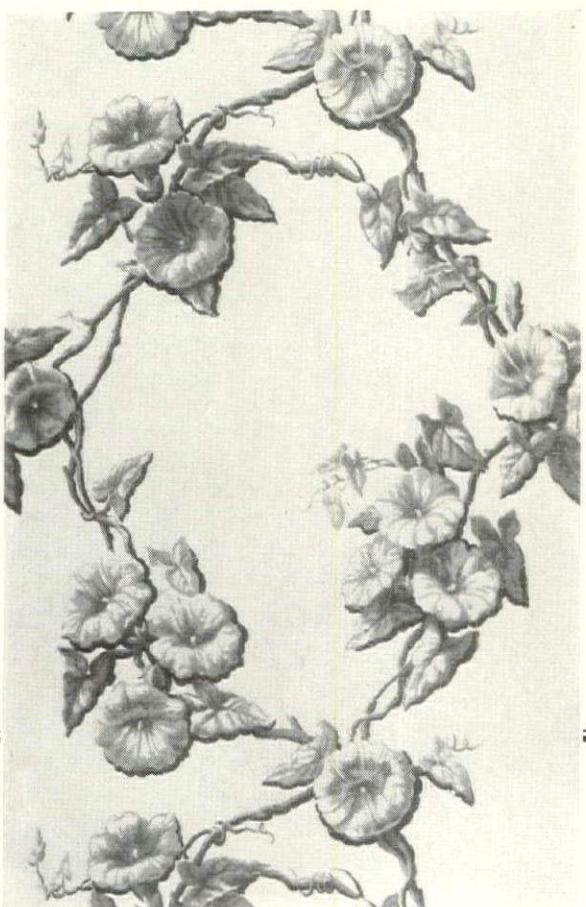
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IS THERE A DECORATOR IN THE HOUSE?

(CONTINUED FROM PAGE 74)

Sarouk rug with its typical reds, blues and sand color, mahogany furniture upholstered in red leather, and blue velvet draperies. The family liked the rug and the draperies were still good and had to be used.

They papered the walls in warm bisque like the tone in the rug and used bisque draperies bordered with blue fringe. Flower prints showing white camellias with touches of brilliant red framed with wide blue mats were hung over the sideboard. An old soup tureen—an heirloom with a cracked cover—was made into a center light to eliminate an amber glass dome decorated with colored grapes. The old velvet draperies were used for chair seats to replace the red leather. With the money they saved, they bought a small serving table the family had wanted for years.

In some rooms the furniture simply needs rearrangement. In attempting to group the most comfortable chairs at a conversational distance, perhaps all the upholstered pieces have been placed together, while the others—table, secretary and straight chairs—are in another part of the room. A grand piano, like a sofa or any large piece, should stand parallel to a wall—not kitty-cornered, according to Mr. Gerald.

Lack of variety makes some rooms uninteresting. "Combining furniture of different periods is one way to avoid this," Mrs. Handy explains. "Generally speaking it is safe to use in a room pieces of any single century, whether their origin is French, English or American, and a decorator will help you recognize various styles. Subtle differences are refreshing. Do not use all tables with cabriole legs; have variety in upholstered pieces; and avoid too many Chinese Chippendale or Sheraton pieces in a room, for instance.

"A room may look tiresome and flat because it lacks variety in the height of its furniture. A secretary, screen, or even hanging shelves may overcome this. Each wall should build up to a central high point. Introducing a mantel on a long bare wall makes a focal point for furniture and provides a logical place to hang a large mirror or painting and gives balance to a room."

"Today it is the fashion to introduce a modern feeling into traditional rooms," Mr. Kimbel says. "Many people prefer the traditional styles in furniture for their human qualities because they want sentiment and emotion in their homes—not just cold, museum-like perfection. Yet they are not content, as they once were, merely to copy period rooms."

An elderly couple consulted Mr. Kimbel about decorating their large country home. They thought they wanted the conventional elaborate furnishings they had always known, but when they saw various possibilities their ideas changed. They are delighted with the finished home, which has been described by experts as a perfect example of Georgian décor modified to accord with modern living.

As the rooms were very large, the furniture had to be of heroic size not to look dwarfed. This problem of choosing furniture in scale is a difficult one for the amateur for it takes experience to estimate size. In this home, even the designs in chintzes and tapestries had to be enormous not to look "lost." Draperies had to be woven especially for one room to secure a color of the needed intensity, as the size of a room affects the color.

In smaller, more modest homes, a simplified background, clear colors and the use of a few modern fabrics may bring traditional rooms up to date with no lack of harmony.

QUESTIONS AND ANSWERS

Georgian Floor Coverings

I should appreciate your advice and help with my problem on correct floor coverings for period Georgian homes. Should the boards be wide or narrow, medium tone or very dark, when Oriental rugs are used? Again, is all-over carpeting as much used or more used today, and are linoleum floors in large washable black pattern or border and trim inlay considered appropriate for the entrance halls?

O. L. C., Indianapolis, Ind.

The boards should be wide, and if you have them of a medium tone, they will darken gradually of their own accord. The use of rugs is more correct, but carpeting is being used a great deal today and it is entirely up to your own choice. The large black patterned linoleum would be entirely appropriate for the entrance hall.

Colonial Fireplace

I am uncertain about the woodwork to use in a Colonial house which I am building. I am using the random width Colonial flooring with walnut pegs. I have a beautiful pair of solid walnut antique entrance doors and a walnut

stairway in the house. I am building the house of white limestone. My stone mason wants to build an arched cut rock fireplace with a flagstone hearth. He says that this is authentic English Colonial. The only Colonial fireplaces I have seen were square. If you can advise me I shall be very grateful.

G. L. S., Mason, Texas

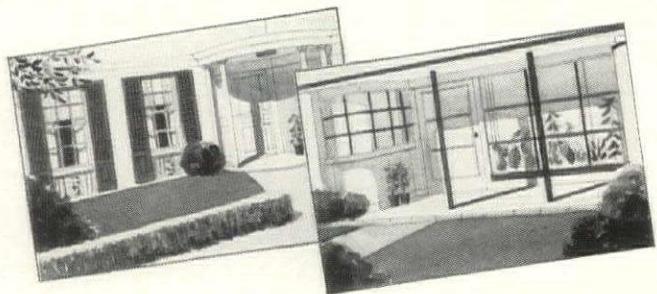
The question of your fireplace depends largely on the style of your house. The cut-rock fireplace which your mason suggests, would be suitable in a very informal stone country house, as it is quite rugged in appearance.

However, if you are furnishing the house in a simple American Colonial manner the mantel should be of wood and painted to match the woodwork.

Pine Floors

I should like some advice about the floors in a rented house into which we are moving. The owner finished each room with a hardwood oak border which has been varnished, and left the centers of the floors in unfinished pine boards. For various reasons he cannot change them to suit us and, as we

(Continued on page 78)



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WORLD CRUISE

QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 76)

Leaf-Rollers

I have a young flowering Plum and a young Elm tree, both of which appear to be diseased. The leaves curl up and become almost like cocoons. Is there anything I can do to correct this condition?

B. Q. L., Towson, Md.

We cannot tell definitely from your description just what your Plum tree and Elm tree are afflicted with. However, if, when you turn the leaves back, you find a cobwebby mass, they have probably been attacked with leaf-rollers; in which case you should spray the trees with arsenate of lead. If they turn out to be aphids, use a nicotine spray. When you go to your local dealer to get the sprays, you might take a few leaves along and ask him if he can definitely identify the blight.

Orientation

We are building this Fall on a lot 150' x 350' which slopes from the back down toward the front and also from the west toward the east. The lot faces south. As our architect has drawn the plans, the living room and porch are on the east. Most of our friends seem to think it is a great mistake, and that the living room would be ideally located on the west. Do you think with a lot this size that we would get a sweep of breezes from any side?

H. R. I., Detroit, Mich.

If your house were being built here, in the neighborhood of New York, we certainly would plan the living room and porch toward the west, because the prevailing breezes in Summer come from the southwest. I am quite sure that with a lot the size you mention, you would get a good sweep of wind, and whatever direction it may usually come from, the best thing to do would be to take advantage of it. Whether the living room is on the east or the west you will get plenty of sunshine, so that does not require much consideration.

Casement Shutters

Our house is a barn type with vertical boards and battens; the casement windows open out and the screens are on the inside. We would like to put on the solid type of outside shutters, which can be used to close the house as a protection when unoccupied in Winter. Can you suggest a method of hinging or otherwise hanging shutters for the windows?

A. C. B., South Wales, N. Y.

If shutters are to be opened and shut from outside, then any standard stock blind hardware can be used. This would have all hardware exposed on the outside and would simply be a protection against the weather.

If the shutters are to be operated from inside of the house the best method is to use a shutter operator, which has a stem going through the window frame and is operated on the inside of the room by a small crank handle. This method, however, is quite expensive, the average cost being about \$6.50 per pair of shutters, exclusive of the cost of installation.

Swimming Pool Scum

Can you tell me how to keep a green scum from forming on my swimming pool? It is an outdoor cement pool filled with artesian well water supplied with a ram which furnishes a small, constant flow of water. However, at the end of a week the water is so dirty that it must be emptied and scrubbed before it can be used.

Mrs. C. B. R., Lansing, Mich.

Inasmuch as you have a constant flow of water, copper sulphate is probably the best thing that you could use. As we do not know the size of your pool we cannot tell you how much to use, but one pound of copper sulphate is recommended for sixty thousand gallons of water. You will probably have to put the crystals into a cheese-cloth bag, tie heavy twine around it and attach it to a pole with which you drag it around the pool. Of course it is very poisonous, so be sure to get the right proportion. The contractor who laid the cement for the pool may be able to advise you on this. If the scum forms again later on in the season you will have to repeat the treatment.

Melon Cup—watercress and mint
Jellied Consomme, or maybe soft Crabs?
Braised Half Chicken
Potatoes tiny Buttered Balls
Small buttered Lima Beans
Salad—Let's have watercress and endive—
Camels—(give us time to smoke one through)
Raspberry sherbet—Camels again—
Coffee on the terrace—Don't forget the Camels!

Dinner notes jotted down by a famed Baltimore Hostess



**MRS. NICHOLAS
GRIFFITH PENNIMAN III**

MRS. PENNIMAN is a descendant of two signers of the Declaration of Independence. Another forefather was one of the founders of the Bachelors' Cotillion, exclusive to Baltimore's first families. Mrs. Penniman is widely known as a charming hostess, a genius in fine Southern cookery. "When entertaining," she says, "I always serve plenty of Camels. Between courses and after, Camels taste so good. I've noticed that they help digestion and add so much to that satisfying sense of having dined well!"

*A few of the distinguished women
who prefer Camel's costlier tobaccos:*

MRS. NICHOLAS BIDDLE, Philadelphia
MISS MARY BYRD, Richmond
MRS. POWELL CABOT, Boston
MRS. THOMAS M. CARNEGIE, JR., New York
MRS. J. GARDNER COOLIDGE, II, Boston
MRS. ERNEST DU PONT, JR., Wilmington
MRS. WILLIAM I. HOLLINGSWORTH, JR., Los Angeles
MRS. CHISWELL DABNEY LANGHORNE, Virginia
MRS. JASPER MORGAN, New York
MRS. LANGDON POST, New York
MISS LUCY SAUNDERS, New York
MRS. BROOKFIELD VAN RENSSLAER, New York



Presidential Room, Mayflower Hotel, Washington, D. C. Says Fred Wiesinger, *maître d'hôtel*:
"We serve a cosmopolitan clientele of noted diplomats and gourmets who favor Camels."

Smoking Camels between meals and after has a welcome effect on digestion

The excitement of having a good time—at home or "abroad"—often keys up the nervous system. Tension results, slowing down the activity of digestive fluids. Scientists have shown that the supply of these fluids—alkaline digestive fluids—is helped back to normal by smoking

Camels. Definitely, Camels encourage good digestion... give a generous "lift." Their costlier tobaccos furnish a fitting accompaniment to the subtle flavors of fine food. Being mild, Camels never tire your taste. Let Camels give you pleasure during meals and after. They set you right!

COSTLIER TOBACCOS!

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Paint and Glass

for BETTER, BRIGHTER HOMES and PLEASANT LIVING



COLOR PHOTOGRAPH BY METTEE-FRITTITA TAKEN IN W & J SLOANE'S, FIFTH AVENUE, NEW YORK

IF YOUR HOME is your castle... and whose is not?... you naturally want it to be attractive, modern, thoroughly livable. Paint and glass provide the most successful way to make it and keep it so... whether it's an old house that needs remodeling or a new one to be built. For paint can give your home color, freshness, cleanliness. And glass invariably brings with it cheerfulness, life and light.

How can you use these home improvement materials to best advantage? Let our book "Designs for Living" tell you. It was prepared by our Studio of Creative Design, and is illustrated in

full color. It contains scores of suggestions, plans and possibilities. All of them practical. Many of them extremely inexpensive to carry out. How to do over an entire room in a single day with quick-drying One Day Painting Products. Complete facts about windows, their size and position, the advisability of glazing them with Pennvernon Window Glass or Polished Plate Glass. The way to remedy that down-at-heels, neglected look of your home's exterior with Sun-Proof Paint. All these and a hundred other subjects, are discussed in "Designs for Living." And a copy is yours for the asking. Send the coupon... today.

A MODERN DINING ROOM which derives much of its charming effect from the use of paint and glass. The walls speak eloquently of the soft, restful qualities of Light Buff Wallhide Paint. The circular, Heavy Plate Glass table top, the Blue Plate Glass Mirror above the glass-topped and illuminated serving-table, and the handsome gold back mirror panel over the bookshelves, each contribute to the creation of the room's attractiveness. Note the large window, which assures adequate light for the room.



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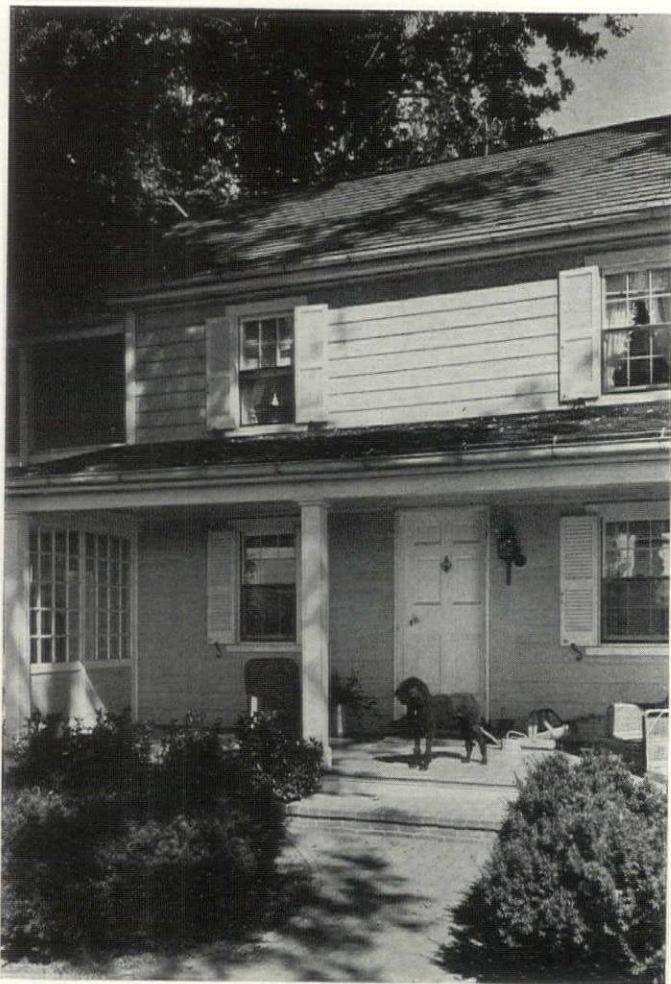
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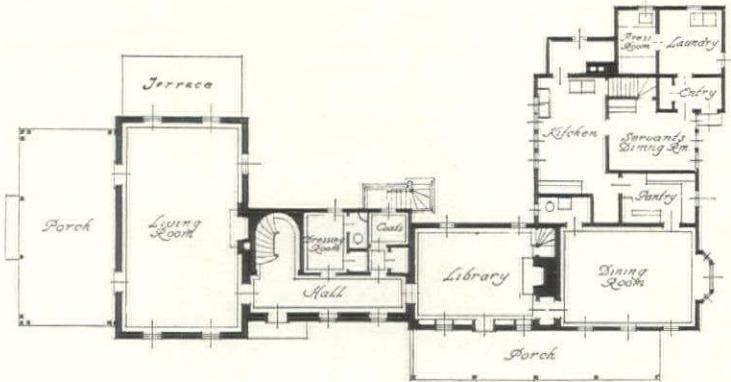
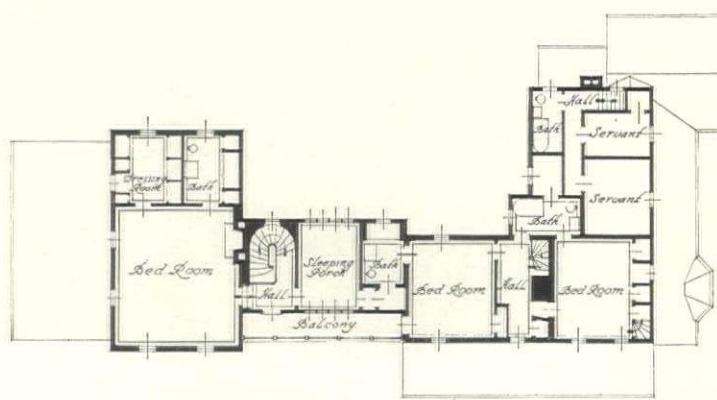
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MARYLAND HOUSE



ALONG the library and dining room of Miss Parlett's Maryland farmhouse runs a wide porch with a glassed-in end. Beyond this and above is the gallery shown on page 37. One step down from this porch is the garden of Boxwood planted in generous clumps

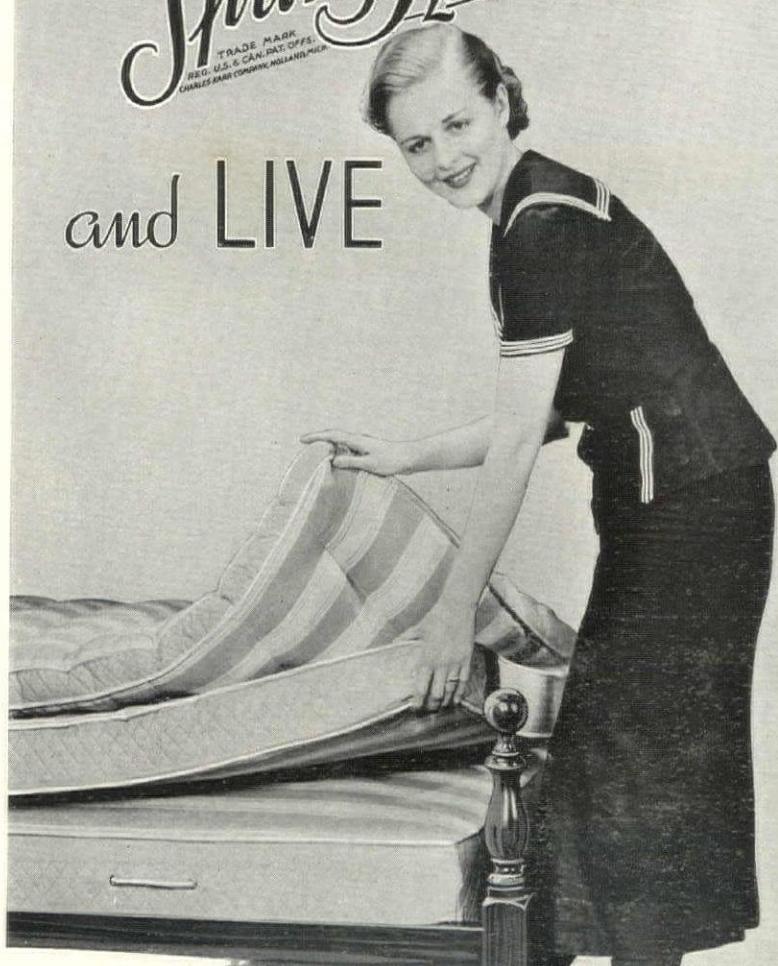


THE plans reveal a generously hospitable, sprawling house, with wide porches and terrace and the wings enclosing a rear court. There is space for two servants, and two guest rooms are provided beside the sleeping porch. Note the semi-circular swing of the stairs which is seen at the end of the wide hall

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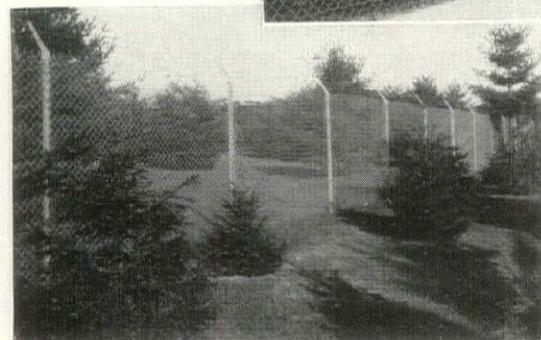
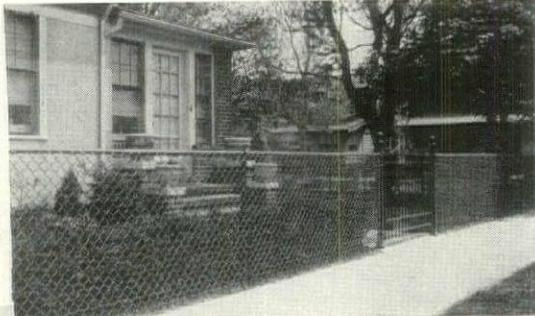
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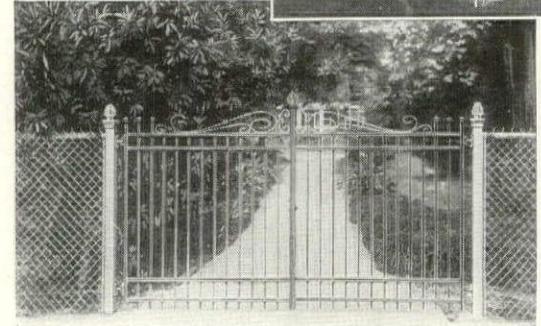
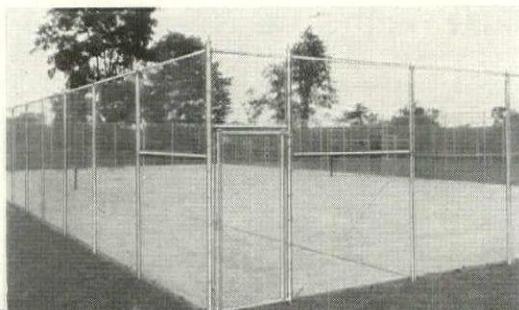
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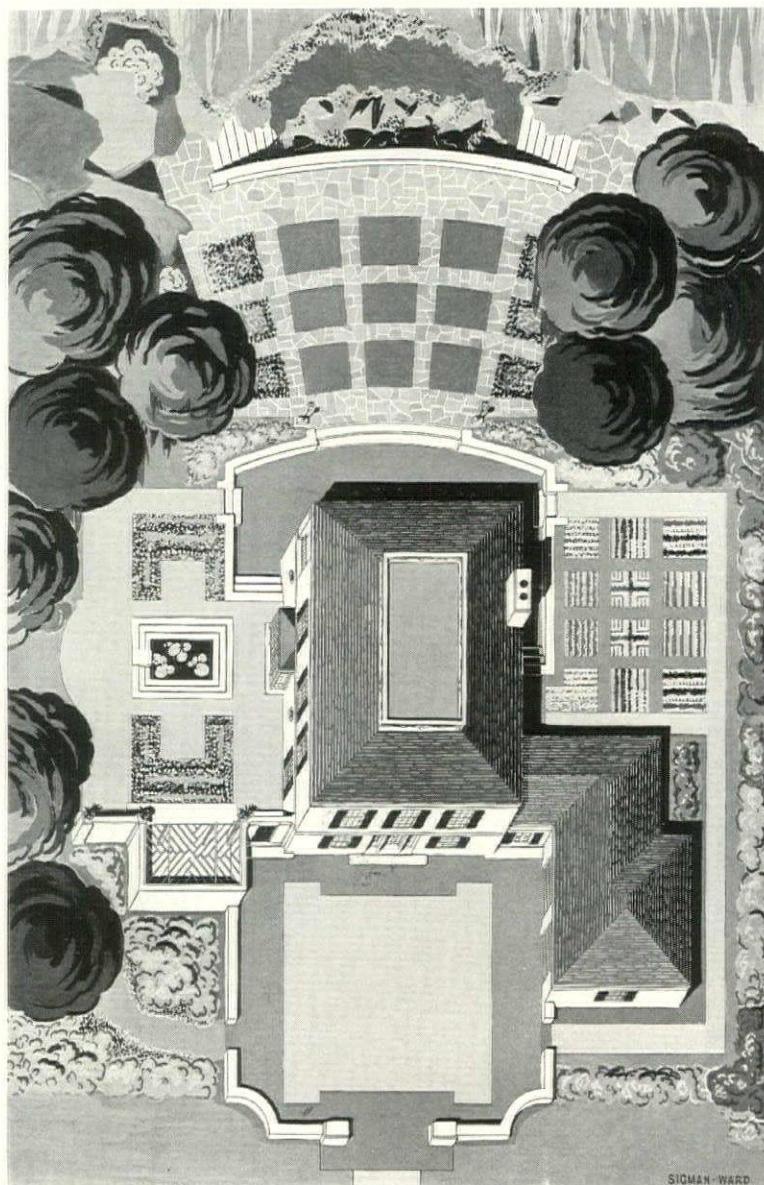
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MISSISSIPPI PLANTATION HOUSE

(CONTINUED FROM PAGE 53)



Mr. Proetz suggests a garden plan of formalized beds each side the house—on the service side vegetables and on the opposite side two flower beds with a Waterlily pool on the axis of the side door

scaled down to meet a not too extravagant purse. Let us see just how this is worked out in room sizes.

The main body of the house is 33' 8" wide and 47' 9" deep. The service wing is 29' 10" wide by 15' 6" deep. The garage accommodates two cars.

Since there is no cellar, the heating is on the first floor behind the kitchen. The adjoining dining room is 15' square. At the rear this opens on a loggia about 7' deep and 22' long. At one side of this is a tool shed and at the other the cupboards and sink of the garden room are tucked away. The guest-room on the first floor is 13' 3" by 13' 6".

Whereas the first story loggia is located between these two rooms, the second story gallery runs unbroken across the river-side façade—almost 34' long. A full house-width living room is behind this, with a fireplace at one end and rounded effect at the other, produced by paneling and bookcases. One enters this directly from the upper stairs landing. This same landing opens on the master's chamber, which is 13' 6" by 13' 8"; across is a second bedroom of the same size.

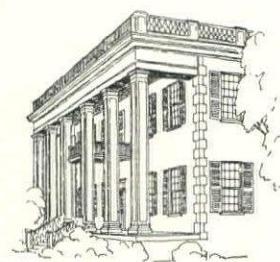


Fig. 3. Battle House at Tuscaloosa furnished the idea of square columns and stucco wall under the river-side gallery

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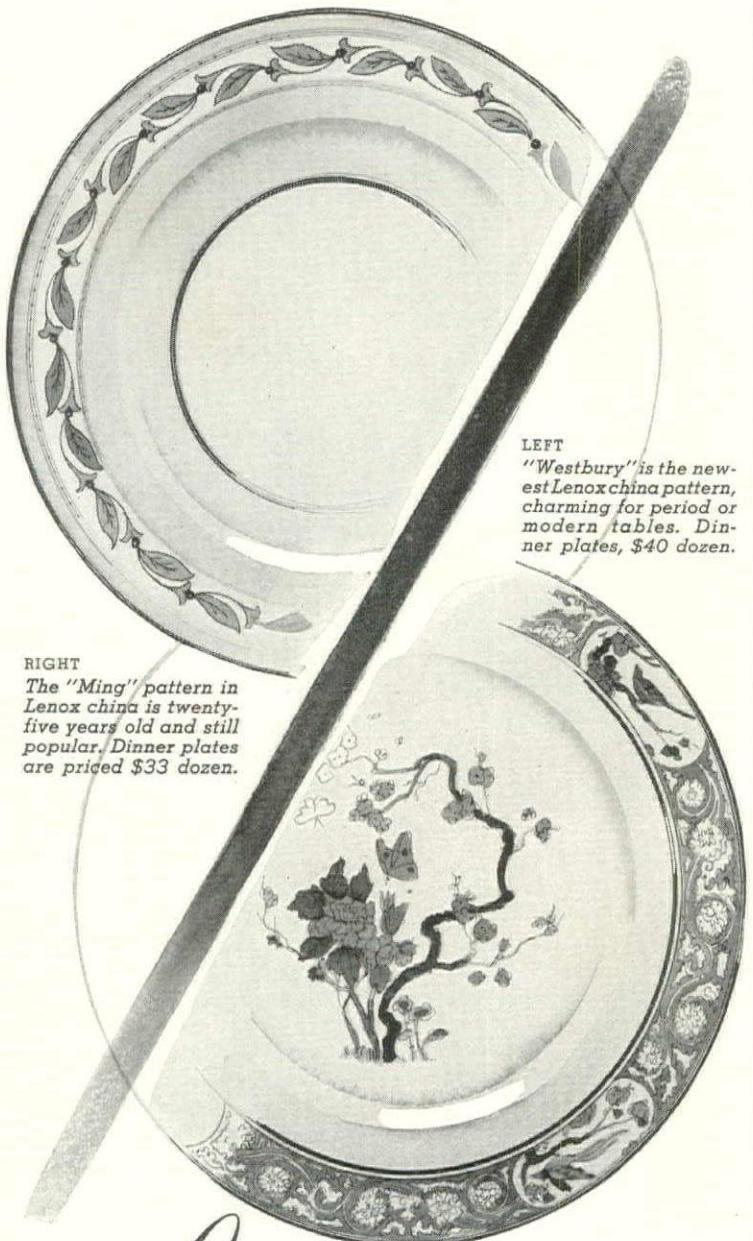
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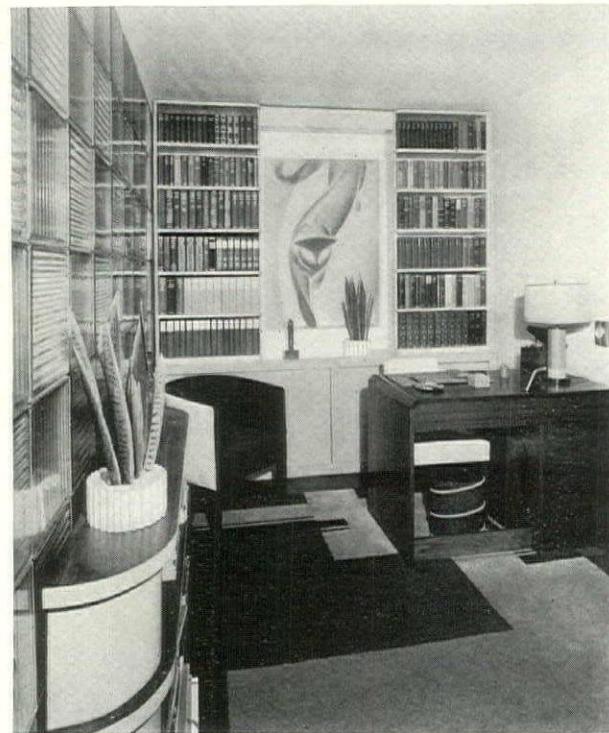
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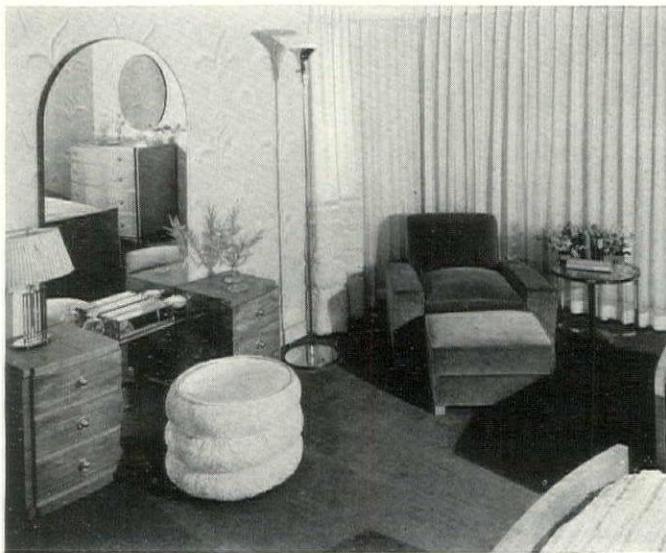
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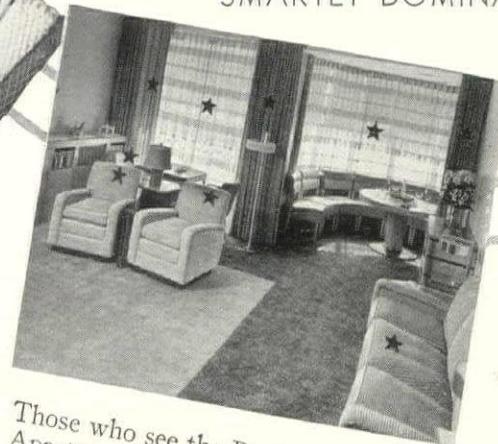
THE living room uses brown, jade, claret and beige to emphasize sharply the charm of the natural walnut and white lacquer wood pieces



TONES of silver gray, dusty pink and powder blue are combined with a modern set of imported English harewood in the master bedroom

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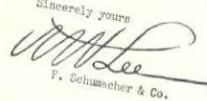
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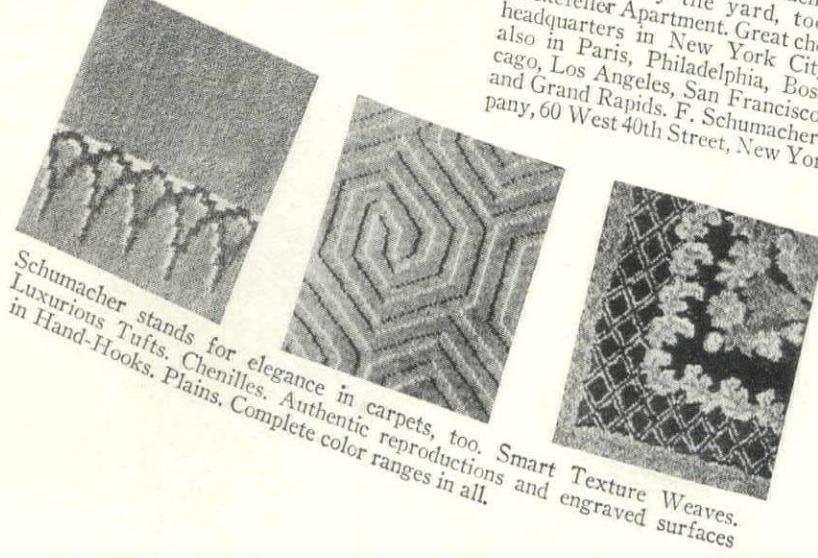
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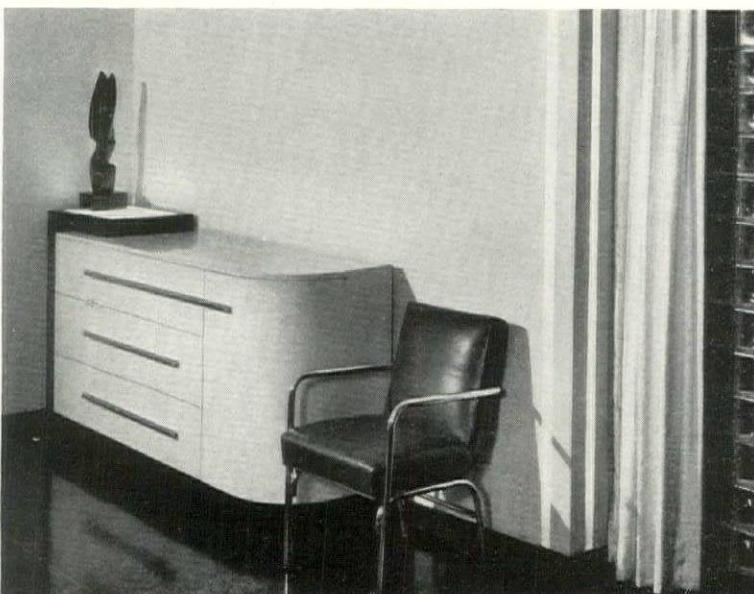
A NEW dining-room color scheme starts with wall paper in charcoal gray and white patterned with a delicate crystal teardrop design. Curtains are citron colored satin topped by crystal valances. Flower stands are also of crystal. The rug is emerald. Decorations by B. Altman



DISTINGUISHED curtain treatment for city living room. Hangings are yellow striped satin finished with a shaped valance of heavy twisted fringe the same shade. Walls, oyster white, rug beige, chair covering brown and white cotton fabric. The New York apartment of Mrs. William Kirtland; Louise Edey is the decorator



INTERESTING lighting effects play a large part in the Richard H. Mandel house, Mt. Kisco, New York. Lights are concealed in grooves around the windows, while more illumination appears in the top of the white lacquer cabinet. Edward Stone, architect; Donald Deskey was the co-designer and the decorator



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IN THIS salon the walls are soft green; an antique trumeau overmantel in green and gold, upholstery in ochres and greens, with maroon carpet, make up the sympathetic scheme. Crystal chandelier, old prints and porcelains are pleasing details



BEADROOM in soft blond tones with painted furniture and pale beige carpet, crystal light fixtures, striped taffeta curtains and occasional chairs upholstered in deep plum color complete the scheme. Three interiors from Hotel St. Regis by Anne Tiffany

LONG ISLAND SHOWS A VARIED GARDEN

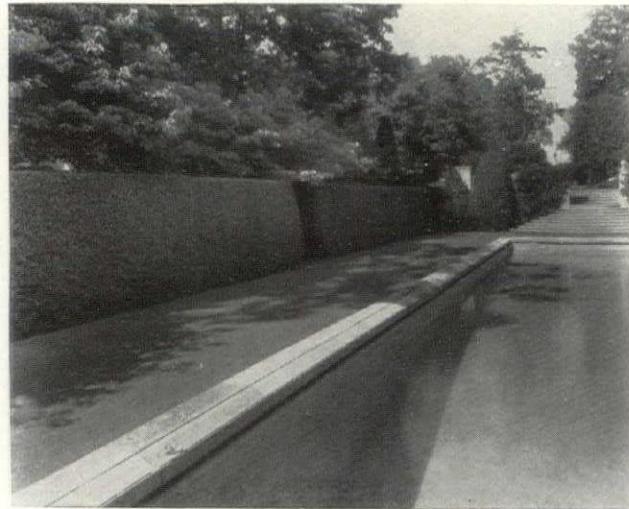


HARRY G. HEALY



RIIGHT: Another view in the formal garden, near the garden house which appears in the photograph above. Here an effective handling of fruit trees forms a pleasant allée.

THE dignity and simplicity of completely formal treatment characterize the approach and immediate surroundings of the swimming pool with its enclosing sheared hedge.



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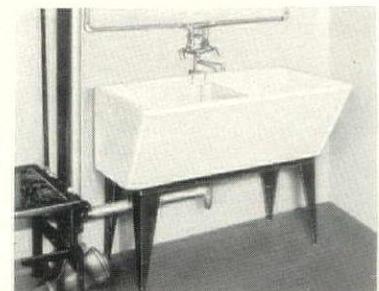
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ONE of the latest and best of the Linarias is Fairy Bouquet, a lovely little free-flowering annual of creamy yellow, pink, rose and even lavender shades

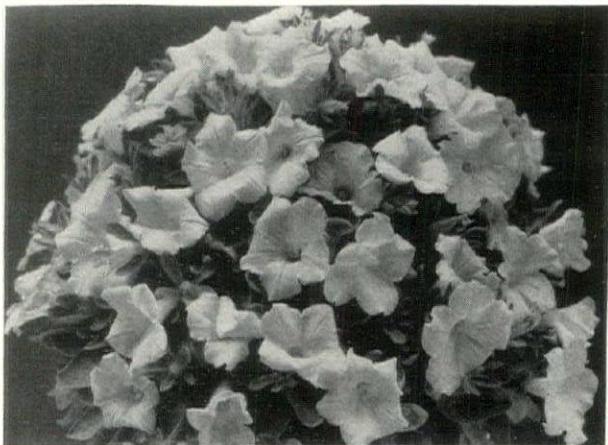
HERE ARE LITTLE ANNUALS

THE startling awakening experienced by Gulliver when he awoke among the Lilliputians sooner or later comes to many of us when suddenly we find ourselves face to face with some little floral gem, long overlooked. And with it comes the realization that Nature frequently offers her choicest wares in tiny packages—note the pearl. There are quite a few precious little bits of floral beauty that deserve attention even more than their husky cousins and for quite a variety of reasons.

For one thing, every true gardener finds himself crowded for space. "Oh, if there were room for just one more spot of color!" is the constant sigh of the enthusiast. Well, there are some little garden gnomes, ready to gratify your hearts' desire. In the matter of neat appearance, for instance. To achieve it without seeming finicky is a fine art in itself. And what more glorious old-timers are there to lend greater neatness than the graceful Lobelias, Portulaca, chaste and dainty Carpet of Snow Alyssum, or that perfect sapphire Ageratum, Blue Ball?

Speaking of Lobelias, I often wonder why that most charming of all blue edging plants is not found more frequently in gardens everywhere. To be sure, the tiny seedlings appear at a disadvantage at first. The chances are that, in most cases, the fine, dust-like seeds are buried instead of scattered on top of sifted soil. But given half a chance, the new-born baby plants will look out for themselves and thrive lustily. We set them out when they are about $\frac{1}{2}$ " tall, generally six or more in little clumps, 3" to 4" apart. Their gay flowers of various shades of blue (some kinds have white eyes) start to blaze away early in July. They keep at it until frost.

We owe a big debt of gratitude to Africa for sending us many other fine annuals besides Lobelias. Twenty-five years ago the arrival of the Golden Orange Daisy (*Dimorphotheca aurantiaca*) created quite a sensation. I think another Daisy—a blue one this time—is going to repeat the performance. *Felicia Bergeriana* promises to endear itself to all who are fond of our own



TO THOSE whose gardens do not provide space for the normal sized Petunias, the variety Rose Gem is strongly recommended. It is compact in growth and though its blossoms are somewhat small, they nevertheless are borne in the greatest profusion. This is a wholly charming and reliable little annual

HERE ARE LITTLE ANNUALS



Phlox drummondii, the annual branch of a most valuable garden family, is too little used. Some of the newer varieties are especially good—for instance, *gigantea*

wild Michaelmas Daisies. This so-called Kingfisher Daisy is fairly smothered with tiny sky-blue flowers having contrasty yellow centers. The grass-like foliage is insignificant, but we found the blue flowers as useful to create bright summer spots in our various rock-gardens as Plumbago proves to be throughout the Fall.

Felicia has a much broader spread than it is tall. Each plant covers 8" square, with the flowers rearing their heads about 5" above the ground. Since the young seedlings are not as sturdy as those of *Lobelia*, we kept them in the frame until the end of May. Once established in various spots, *Felicia* grew rapidly and flowered profusely where it got the most sun. Dry spells were not detrimental to its persistent blooming throughout July and August.

Just about one hundred years ago Drummond first captured that wild Texas Indian of the Phlox tribe and sent it to the old country to be civilized. Thirty years ago, looking over acre patches of *Phlox Drummondii*, in both Europe and America, I felt that civilization had helped to bring out all the color riots of which any flower is capable. Last summer's experiments

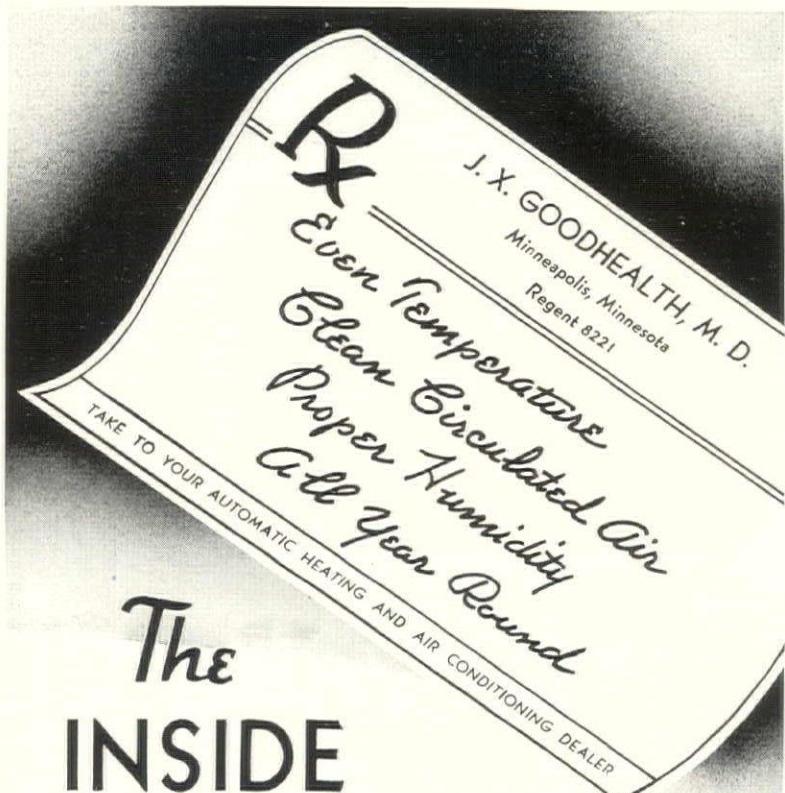
with some new strains causes me to wonder whether the wild blood of this most colorful American has finally been subdued.

In selecting these pastel shades in our annual Phlox the breeders also worked towards larger individual florets. Even on our mediocre soil they measured over 1" in diameter. A row of this Phlox created the impression of a dwarf strain (the plants grew 8" tall) of hardy *Phlox decussata*, rather than the annual form. The colors were uniformly dainty, with an occasional salmon or rose sport, always mellowed however by a soft white or primrose eye. We have always looked upon Phlox as a short-time visitor, most welcome when the garden lacks color. Until the arrival of these new "tamed" shades we used to consider Phlox the fireworks of our garden. Since it finishes blooming in about three weeks, we do not sow it in solid beds, but plant it between slower growing annuals of longer blooming season. These we find in both Petunias and Verbenas which constitute our annual insurance for color from July until heavy black frost puts a stop to even the hardy Mums.

(Continued on page 92)



THE dwarf Nasturtiums have come to hold a high place in annual gardens. Some of them have double flowers of real fragrance and numerous colors, borne all summer



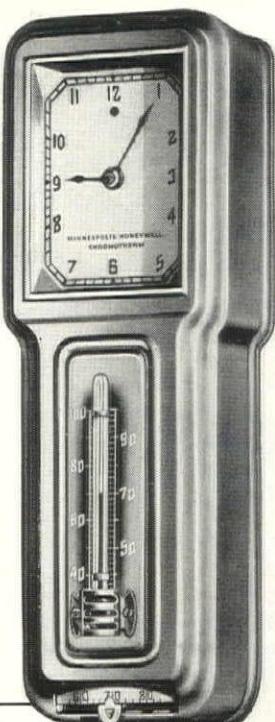
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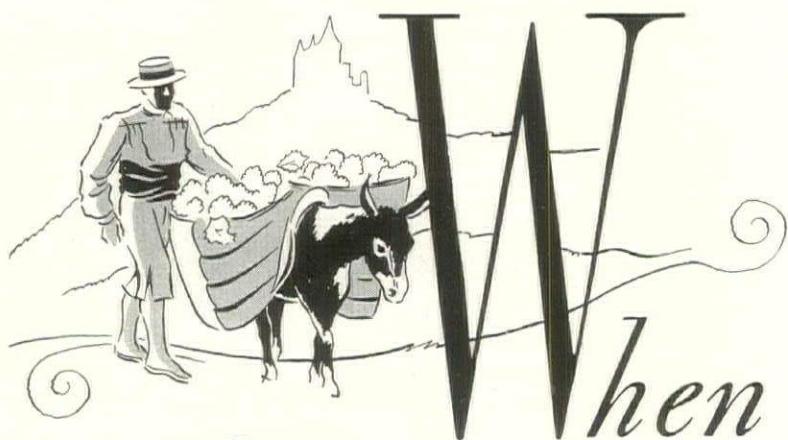


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HERE ARE LITTLE ANNUALS

(CONTINUED FROM PAGE 91)

Old "Butter-and-Eggs" is stepping out. Linaria, the little yellow meadow weed so fondly gathered by the youngsters, promises to play a more active part in our garden. For years it has been treated like a stepchild alongside of the more pretentious Snapdragon. Hybridizers however became interested in the little waif and provided it with a lot of gaily colored new dresses. So, lo and behold, Linaria "Fairy Bouquet" is waiting to be received in a manner befitting her new attire of creamy yellow, pink, rose and lavender shades.

Gardening on the fertility-poor Long Island plains, we have always appreciated Linarias because of their frugality. They don't mind neglect, as long as they have sufficient moisture to develop quickly and enough sunshine to burst the buds. After considerable experimenting we found that they do best if sown where they are to grow and bloom. Transplanting seldom pays. Thinning out the seedlings is necessary to encourage husky growth. We sow them thinly in shallow drills along with such hardy annuals as Larkspur, Escholtzias and Calendulas. Dwarf Box edging affords an ideal setting for these exclamation marks of delicate colors.

Our garden space is limited, hence there is no room for rambling Petunias to do their native tangos. For twenty years compact Rosy Morn proved our standby. Last year, by way of experimenting, we switched over to Rose Gem. Here is a fine example of the law

of compensation in the flower world. What the breeder gained in compact growth and number of flowers per plant, he paid for with diminished size of individual flower. But for all that Rose Gem is a real gem of purest water. We can provide only shrubs for a background but can imagine how attractive it would look along a white picket fence.

We broadcast Alyssum (mixing one ounce of seeds with four ounces of flour) early in April, even in spaces to be used for other flowers later in the season. This includes the Rose bed, in spite of some Rose experts' advice to the contrary. It shades the ground, self-seeds freely, keeps down the weeds, and makes the Rose garden look bright while the Roses rest.

In retrospect, last summer's fun with the pygmies among annuals brought out their many valuable and admirable characteristics. With the exception of Nasturtiums, sadly beset by Aphids at first and cured with Black Leaf 40, all proved singularly free of insect pests and plant diseases. Phlox and Portulaca showed decided preference for dry sunny spaces, while all others did well in either sun or partial shade. Where shade guaranteed moisture, both Ageratum and Lobelia did very well. Blue Kingfisher as well as Golden Orange Daisies made the best showing where they enjoyed many hours of hot sunshine. And Nasturtiums bloomed surprisingly well, even in poor soil.

—ADOLPH KRUEHM

ROCK GARDEN NOTES

(CONTINUED FROM PAGE 49)

in curtailed space, with a love for the flowers themselves, and the explorer's urge, always on to something new.

Small treasures like *Primula elatior*, *Gentiana imbricata*, *Campanula Piperi*, *Androsace helvetica*, and the true *Saxifraga caespitosa* are gems framed in crevices and small pockets as jewels are set in platinum. To expect their beauty to stand out against great color masses of *Aubrieta* and *Golden Basket* is much like setting off the Kohinoor in a bushel of crystals. In the garden the results are even more dire, for aside from the cultural disadvantages, the smaller treasures are bound to look splotchy, stunted and underfed. The eye receives the impression that the garden is ill kept.

Not by any means am I belittling *Aubrieta* and *Golden Basket*. The majority of rock plants give us garden effect by massed color, and not by individual bloom. The so-called ramping plants do in the main make more lovely garden pictures in average cases. This is particularly true when the flowers are viewed from a little distance. One of the loveliest spring pictures I know is a retaining wall glowing with *Aubrieta* and *Golden Basket*, with here and there a cool pocket of *Saxifraga decipiens* in a good cream form.

Later on *Blue Gem Violas* bloom in other pockets all through the summer, while the green mats of *Sedum album brevifolium* and *S. mexicanum* turn to white and golden carpets. Extremely

simple, easy to plant, and caring almost wholly for itself, this is a garden filled with broad satisfying masses of color through all the season; while later, evergreen foliage softens the stones.

Where garden owners regard their flowers as a background rather than an absorbing hobby, a planting of this type is a far happier choice. For summer bloom, *Geranium lancastriense* and *G. napuligerum* (*G. Farreri*) are good massing plants. The Pinks when well chosen can also bring good color. *Dianthus Roysi*, a hybrid of *D. alpinus* and *D. neglectus*, is a pleasing shade with silvery foliage, and a tendency to bloom along for five or six months. *D. suavis*, a little taller, entirely escapes the crude pink reproach in its blooms of soft flesh-rose.

The Bellflowers are peace-makers, both in white forms and in lavender-blues. Use *Campanula turbinata* for plants a little farther back, and the dancing merry bells of *C. Miranda* and *C. pusilla alba* nearer the eye to cascade down over the rocks. They will go far toward offsetting that dreary after effect that is so discouraging in many gardens through midsummer. *Campanula portenschlagiana* is another good standby midway in size.

Alpine gardens are by nature gardens of spring beauty, for in the extremely fleeting summers of the great heights, flowers must go through all their cycle in a few short weeks, and

(Continued on page 93)

SHAW

ALEX D. SHAW, IMPORT DIVISION, NATIONAL DISTILLERS PRODUCTS CORP., NEW YORK



ROCK GARDEN NOTES

(CONTINUED FROM PAGE 92)

the longer lowland summers are most embarrassing to them—even more so to the hostess who so wishes to use her garden at this time. Unless the garden is so large that different parts of it may be used at different seasons, a rock garden should be planted with this later time in mind. Most Sedums are rampant plants to bring summer color; and while in general their blooms are better viewed in mass from a distance, as a family their foliage is pleasing on the stones throughout the year. That enterprising little *Sedum anglicum*, that seemingly is determined to adopt England's own motto regarding the sun never setting upon its empire, can carry a garden through a temporary lull with dense mats of pinkish-white stars. This hugs the stones, casts off new blooming progeny through the summer and fall, is attractive in its pale glaucous foliage, and is easily pulled out without a pang whenever it is not desired. I found it once lending just substance and contrast enough to my *Gentiana Farreri* planting to make an exquisite September picture. Follow this later with a ruthless weeding of the Sedum, and the Gentians will enjoy the companionship, for they like their roots with other plants.

SHRUBS FOR COLOR

The greatest boon to color at all times is supplied by carefully chosen shrubs, evergreen, deciduous and flowering. Generally speaking, large leaved shrubs are to be sedulously avoided. The Fragrant Thyme is a rampant filler, with the added attraction of fragrance for the garden, and a misty cloud of lavender that harmonizes color clashes. *Satureia pygmaea* is closely akin, with long and somewhat later bloom. Sunroses are splendid for color mass in similar sunny places.

For cooler, more healthy aspects, the Heath family is ideal with its minute foliage. The Irish Heath (*Daboecia*) and the Scotch Heather in some of its smaller forms are attractive and willing, though the former needs some winter protection. There is the beautiful pink *Daphne cneorum* of trailing habit for early summer, small *Rosa rouletti*, a host of shrubby Western Pentstemons, and a number of prostrate and trailing dwarf Brooms. Just beginning to filter through to us is the advance guard of all those exquisite alpine Rhododendrons in which the Himalayas are so rich. English nurseries are well stocked in a wide range of these, but unfortunately our choice is considerably curtailed unless we raise them from seed. This isn't overly difficult. My last lot in eight varieties germinated in from two to four weeks. Growth is a bit slow, but bloom tends to come while plants are still small.

The summer Gentians when well chosen are admirable plants for those parts of the garden that come near the eye. *Gentiana Hascombensis*, a hybrid of *G. Lagodechiana*, is as good a mid-season Gentian as I know for general use, being of sound substance, and large upturned trumpets borne in clusters for a good two months. There is just enough purple in its blue, however, to make it bad near a true sapphire like *G. ornata* and the Cambridge-blue of *G. Farreri*, whose season somewhat

overlaps. *G. sino-ornata* is still later, October usually, and nearer to the blue of *G. Hascombensis*. These all thrive with more sun and less moisture than do the Primulas, but should not have a hot exposure.

I believe we must admit that our rock gardens would be so many times improved if we would consider the surrounding region more carefully for more things than the cultural needs of the plants. All landscape architects may not agree with me, but I do feel that the native stone of a region is not out of place in a rock garden, though some of it needs considerable clothing of its less artistic lines and color. What we need in our garden is not the actually reproduced mountain, but the suggestion of the mountain; and going even beyond this, the suggestion of mountains as we know them. With all the ranges of the world to draw from, a prototype for almost any mode can be found. This was particularly brought home to me when captions on the photographs of some actual mountain scenes on the Pacific Coast were curtailed. Some score of indignant Atlantic Coast and English readers wrote in to advise me to take a look at Nature, that she never, never disposed rocks like that! I do believe very decidedly that the quiet stratified forms of the rocky ledges of the East are far more pleasing in gardens; but in our wild volcanic region where a building lot upon one natural level is an exception, I cannot feel that we are wrong in planting Nature's handiwork. She will if we do not!

The question of level is also one of the region. It takes but a few inches to provide the drainage, particularly when we realize that the average American climate must stress moisture rather than the English problem of drainage. The moraine has attained its success with us more because of root moisture than of poor fare. In a level region like the Great Plains States, these few necessary inches give ample suggestion of a mountain range. Hilly regions may increase this to a few feet; but it is rarely other than where the great peaks of eternal snows tower just beyond the garden that precipitous construction seems in keeping with the home. Not mountains, not rocks, but a garden is our backyard goal, whether it be a broad backdrop of color, or a small bay rich with the romance of brave collectors in the dangerous reaches of the great Himalayas.

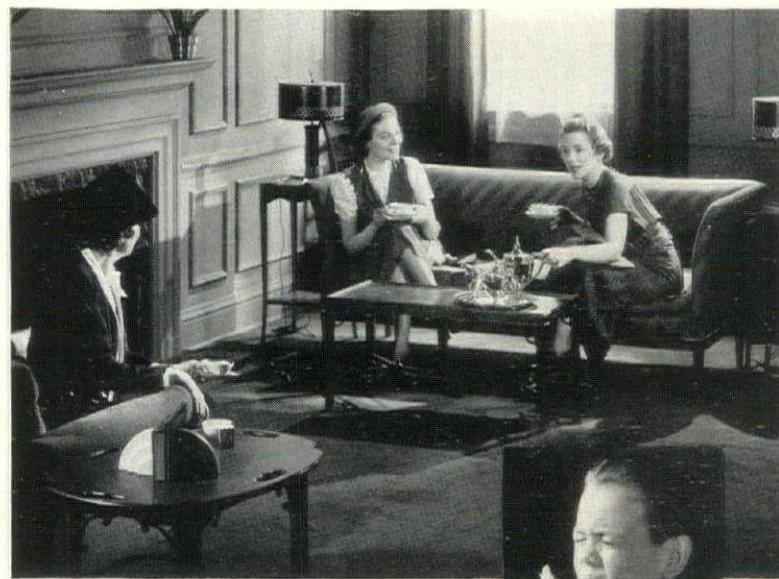
POOLS FOR MOISTURE

For most American gardens the rocky pool is the real solution, providing moisture and a cooler atmosphere through our long droughts, and a rational setting for an undulating knoll beyond the water.

For poolside and half shady planting, the newer Primulas are true treasures. That giant *P. florindae* bears its fragrant clear yellow whorls for several months in handsome masses. One planting, backed by a Cedar hedge, is heavily massed with these, and occasional groups of *P. littoniana* drifting forward as a late season foil. Earlier the large drifts of *Primula nutans* along the edge rear their exquisite

(Continued on page 94)

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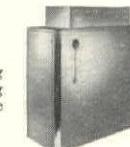
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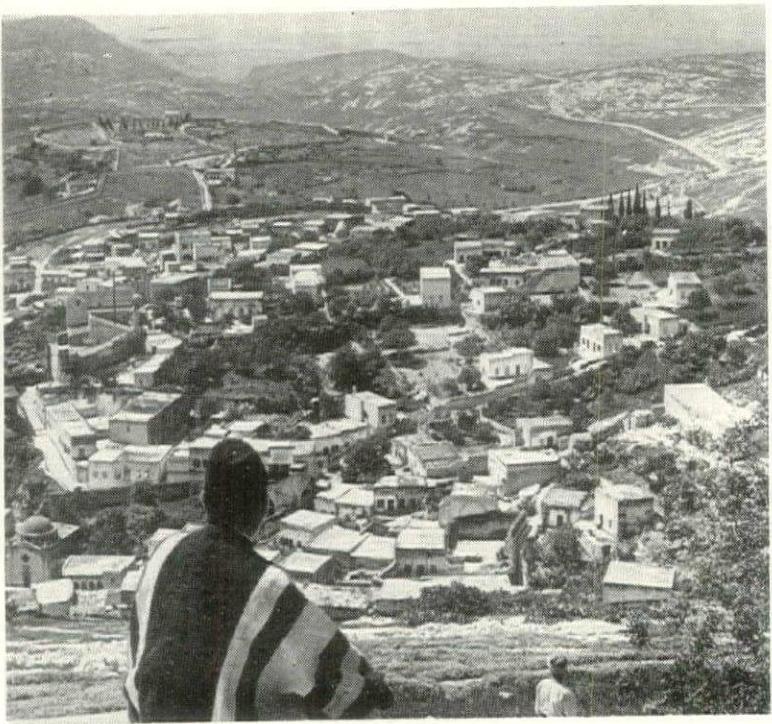


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ROCK GARDEN NOTES

(CONTINUED FROM PAGE 93)

pagoda heads of large blue bells, powdered over with white farina. I hold *Primula nutans* the most beautiful of its race, though fearful things have been written of its elusive nature. Mine thrived from seed to bloom on the same neglectful treatment as the Polyanthus received. Those who fear it might substitute *P. Wanda* of the Julia clan for a deep wine contrast. The fiery whorls of the vermillion *P. Red Hugh* group well with the fragrant white clusters of *P. chionantha*, while the glaucous yellow-powdered foliage of the latter furnishes sharp contrast to the soft crinkled green of the former.

Bright colors are a rational choice for summer's height, for intense sunlight makes colors appear less bright by contrast. Paler shades thrill us when spring first opens—massed plantings of *Anemone vernalis*, Snowdrops, Angels' Tears, Chionodoxas and Scillas; while the hobbyist turns to the Kabschia Saxifrages, small spring Gentians, and the hardy dwarf Cyclamen. For some-

thing larger there is the Pasque Flower that kindly blooms again toward summer's end.

There is seemingly no end to the treasure offered us, and so again we come back to the placing. We must recognize one great truth here. In the main, rock plants make satisfactory gardens only in massing of varieties, though rocks are fitting accents between groups. It is Nature's way in the mountains. It would, I believe, be ours if purses were limitless; but these small plants are priced largely in inverse proportion to their size. Seeds are the answer here, also the road to those new things not yet upon our market. A small bay with creviced ledges, or filled with a wet moraine, is a happy solution for growing the high alpine jewels. Let the main garden be made up of cooler mass, then give these tiny plants of storied romance a small setting of their own where the hobbyist may revel in elusive loveliness.

ANDERSON McCULLY

GARDEN ENVIRONMENT

(CONTINUED FROM PAGE 67)

again the solution is partly prevention and partly selection of such plants as will withstand the conditions. Unless the garden can be located so that the house, some large tree in the background or a hedge or groups of broad-leaved evergreens shade it for a generous part of the day, it will be necessary to give up trying to grow tender-flowered plants, and to rely on those that thrive naturally in open, sunny locations. Even in the North, Roses seem to do better, are better colored and the blooms last longer when the Rose beds are shaded for at least a part of the day, contrary to the usual belief among gardeners. Instead, then, of having the Rose garden dropped down in the middle of an open lawn, it may be enclosed with a hedge, or shrub border, which will give it more privacy and charm, as well as benefit the plants within it.

Excessive sun is usually associated with a dry situation, but dryness may be the result either of lack of rain or a too porous soil. Scanty rainfall can be overcome by artificial watering if it is intelligently and conscientiously done. An underground irrigation system solves the problem perfectly, for with it you can have "rain at your command" in whatever quantity seems desirable. A too porous soil can be made more retentive of moisture by adding quantities of stable manure, leaf mold, peat moss, compost or other humus-making materials, and also by the judicious admixture of lime. The lime seems to coagulate the soil in some way so that it holds moisture better. Of course if acid-loving plants are to be used, the lime is undesirable, and in any case it should not be applied at the same time as the humus-making materials; for it will release certain food compounds from them too rapidly and they will be lost before the plants get a chance to use them. There is, of course, always the possibility of choosing plants that like a dry situation, and creating interesting effects with them. In the north there are a number of plants that belong to the so-called "Pine barrens flora" that are seldom seen in cultivated

plantations, but that make lovely and floriferous garden groupings. The charming little Bird's Foot Violet, especially variety *linearioloba*, will edge the garden bed with masses of violet flowers in May and again in the fall. False Indigo, Hoary Pea, Kill Calf, Pink Lady's Slipper, Arbutus and many others of equal charm are available. In the southern plain states there are many native wild flowers, and those of the dry hills of southern California are unrivaled in their beauty. Stunning effects can always be created by using the native roadside Aster and Goldenrods in generous masses in front of shrubs.

Where the only available site is too wet for most garden plants, a definite program of drainage will have to be undertaken. There are so very few wet ground or bog plants available that it is difficult to make an effect that will be interesting other than botanically.

Of course, in a small corner where water stands about one can grow Arethusa, Pitcher Plants, Sun Dew, Fringed Orchis, Gentians, Turk's Cap Lilies and a few others, but the display is never a profuse one. These things are interesting as garden adjuncts but they are not effective enough to be used as the mainstay of a large and important composition.

In wet places, then, drain the land with underground lines of agricultural tile, to carry off the water, and make the soil less compact by incorporating quantities of sand or steam cinders. Once in a while it is possible, by filling, to raise the flower beds above the surrounding area sufficiently to keep them dry, but this will appear ugly and artificial unless done with the greatest care. There is always the problem of holding up the raised beds. Boards of low walls will serve, but seldom are they any help to the picture.

Many soils that are not actually water-logged are too compact for successful plant growth. Such soils abound in the middle west and on the great plains. They are potentially rich in plant food but are so solid that water

(Continued on page 95)

GARDEN ENVIRONMENT

(CONTINUED FROM PAGE 94)

and air cannot penetrate into them to make these foods available to plants. Such soils should be underdrained where possible, and treated to a copious dose of steam cinders to lighten them. These cinders have no food value, of course, and if enough are added to constitute a major portion of the soil, the fertility of the area will be proportionately reduced, and will have to be augmented. They are better than sand, however, for they do not work their way down into the soil as quickly, and therefore remain effective for a longer time. Soils that are not too wet, but merely too tightly packed, can be lightened by the addition of lime.

The problem of shade is perhaps more often encountered than any other adverse garden situation. Frequently there are large trees around the house, and they may overhang the area where the garden must go. Their roots penetrate for incredible distances and draw all the moisture and plant food from the soil. If it can be done without distorting the design of the property too much, locate the garden as far away at least, from large trees, as the line of the spread of their branches. Even then they will shade the area somewhat at certain times, (which may not be a detriment, but rather a benefit, as we have seen), but their roots will not be quite so abundant in the garden area. One fortunate aspect of this is that the trees help make the garden background and enclosure enormously more interesting than it would otherwise be. In such a garden, however, plants will have to be chosen with the shade situation in mind. Some things like Bearded Iris never bloom well in shade, and in fact most garden favorites are less robust in a shaded spot than we wish to have them. Many, however, will survive and give a respectable amount of bloom if they are relieved of the competition of tree roots, and if they have plenty of moisture and a good soil. In densely shaded places there are a host

of wildlings available that can be used to good advantage. Begin with the various sorts of Columbine, and continue with the Anemones, Bell Flowers, Dicentras, Crane's Bill, Hepatica, Forget-me-not, Primroses, Polemonium, Vinca and Violas. Use the Aconitums, Astilbes, Foxgloves, Doronicum, Eupatorium, Polygonatum, Trillium, Wood Lilies, Loosestrife and Meadow Rue.

The matter of root competition can be taken care of either by having the garden outside the range of tree roots, or, if that is impossible, placing some substantial barrier between the tree and the flower beds. Creosoted boards sunk to a depth of two feet, sheet metal or a thin concrete wall will deter the roots. None of these need protrude above the grade unless it is desired. Root pruning has been advocated as a solution of this problem, but I think this is a delusion and a snare. It works for a while, but it makes the tree roots multiply enormously, and eventually they will get over into the flower bed, and when they do there are so many of them that they do irreparable damage. Hedges and shrub backgrounds around the garden present a problem of root competition also, which can be solved in the same way as for trees, or by leaving a narrow service path back of the flower beds and against the hedge, wide enough so that but few roots will penetrate beyond it.

Dense shade may also frequently be lessened in intensity by thinning out the overhanging trees or by taking some out altogether. The latter is a wise course if the trees be numerous, as in a woodland or coppice. The ones removed will never be missed, and those left will grow the better for it. If a few large trees are causing the trouble they can be thinned out carefully without spoiling their shape or hurting them in any way. If the shade is so lightened, many plants that hitherto would not grow in the area will be found to thrive.

TULIP COLOR SCHEMES

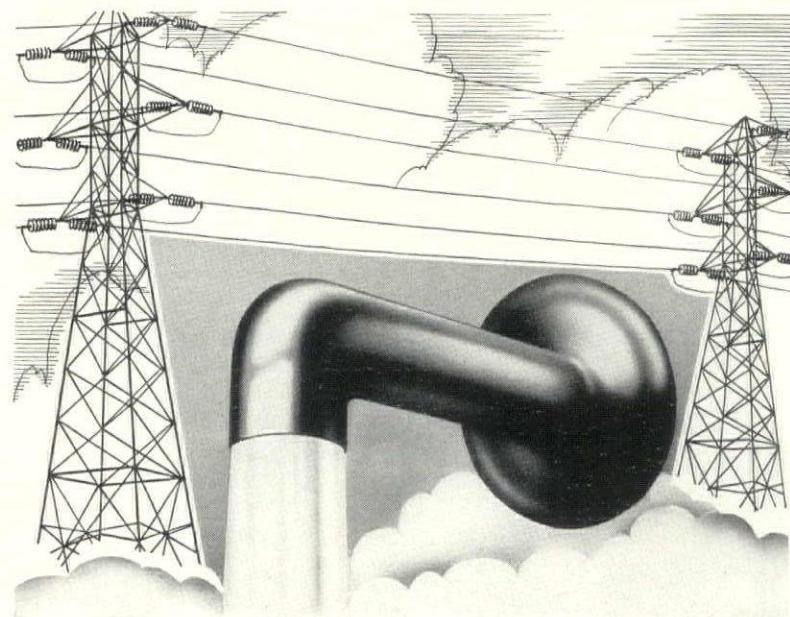
(CONTINUED FROM PAGE 43)

border, Tulips planted in between the perennials brighten this part of the garden in the early season. This is also a good trial garden for color combinations and varieties, for should they not prove successful, the flowers can be cut and the bulbs lifted without leaving too large a blank. It is here that yellow Tulips such as Moonlight, Avis Kennicott and Mrs. Moon show to advantage among *Phlox divaricata*; pink varieties—Princess Mary, Louis de Valliere, La Fiancee and others; among *Nepeta mussini*. The lovely Rosabella amongst *Heuchera sanguinea* is another among the many lovely effects that are possible.

This part of the garden is also an ideal spot to try out the Parrot Tulip varieties, also the Bizarres and Rembrandts. These beauties with their flaked and striped feathered petals are not at their best mixed with strong colors in the formal garden, but in a border with the green background of perennials they are seen to advantage. While they have been sadly neglected of late years, they should be planted

more for unusual effects. The Parrot Tulip, Fantasy, is the outstanding variety at present but others of like habit are being brought out each year. The Bizarres and Rembrandts are usually sold in mixture but named varieties can be procured. To those who enjoy their gardens in the early evening I recommend planting Tulips for their fragrance. Too often we hear the remark, "It's a pity Tulips have no fragrance." Such a libel should be squashed, as anyone knows who has ever approached a bed of the variety Dido.

Fragrance is more common in the Cottage Tulips than in other sections and I suggest planting such varieties as *Gesneriana lutea*, Avis Kennicott, President Hoover, Orange King, Buff Beauty, *Retroflexa superba* and Ambrosia for their fragrance; these in addition to the variety Dido. This is the Tulip I will hold to, and were I confined to one variety it would be this one, for in addition to color and form it has the crowning glory of a flower, fragrance.



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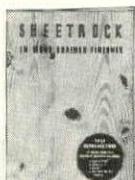
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GARDEN STEPS

(CONTINUED FROM PAGE 32)



A RAISED terrace embodying a pool and wall garden and dominated by the stone arch. The shaped steps run the full length of the terrace which this composition helps to make attractive

resist the appeal made by a garden stairway and its silent invitation to follow where it leads?

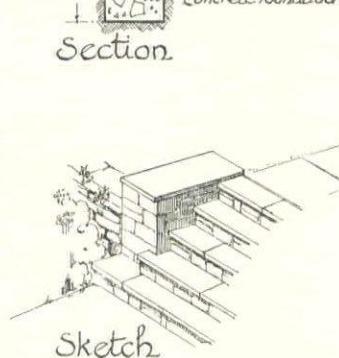
It is obvious, no doubt, that garden steps are essentially a basic part of the design and one of its most permanent features. It follows, then, that in both material and construction they must be able to withstand whatever conditions the local climate produces, throughout the years. Unfortunately, this fact is not always realized, and so we too frequently encounter that most unpardonable of gardening shortcomings—the stairway that is insecure or actually dangerous underfoot.

Limitations of space make it impossible to give here the details for the sound construction of all types of garden steps, but a study of the sketches below will help to make clear some of the basic principles which apply to practically all of them.

First, there is the question of adequate foundation. Failure to provide proper underground preparation which will stand up under frost, rain and constant usage is one of the commonest mistakes. It is one of the most serious, too, leading to all manner of difficulties.

Finally, let each tread be adequately wide from front to back—1' is none too much to provide safety and a feeling of naturalness underfoot. The narrow tread is an abomination which no garden deserves to suffer.

HENRY DEARDEN



Making foundations unnecessarily deep is far preferable to having them too shallow or composed of questionable materials which may settle or bulge, as the case may be.

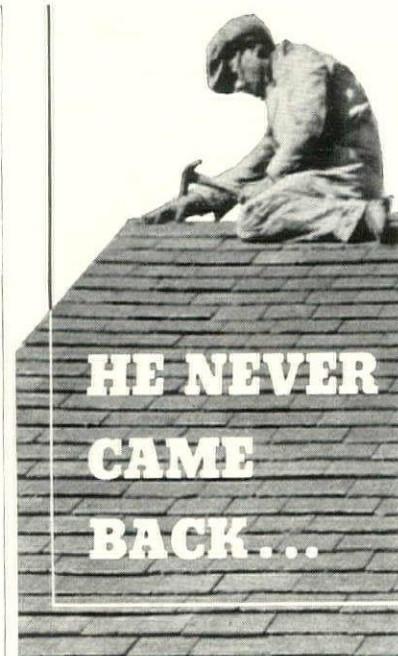
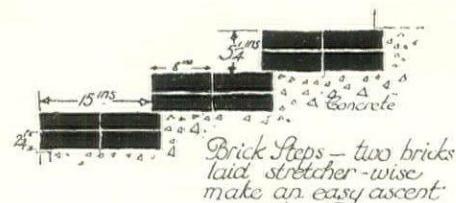
The correct overlapping of the treads in brick and stone steps is another of the points which the drawings bring out. This, as has been said, makes for solidity. In steps made of these materials, especially, it is well to slope the treads very slightly so as to carry off rain water. In doing this care should be taken not to make the variation from the horizontal so pronounced that it is noticeable to one using the stairway in either direction.

Again, consider the question of the proper height of risers—which is the same thing as saying the difference in vertical level between any two steps in the flight. It is essential that any stairway, whether outdoors or in the house, be easy to ascend or descend. A riser height of 6" is an excellent basis for steps in ordinary situations, and should be exceeded only in exceptional cases. In the case of gentle slopes, this figure can be cut down to 4" or even less, producing even greater ease in use.

Finally, let each tread be adequately wide from front to back—1' is none too much to provide safety and a feeling of naturalness underfoot. The narrow tread is an abomination which no garden deserves to suffer.



PROPER methods of constructing stone and brick steps are illustrated here. Particularly to be noticed are the matters of foundations, step heights and widths, and the overlapping of treads to insure firmness and freedom from weather disturbance.



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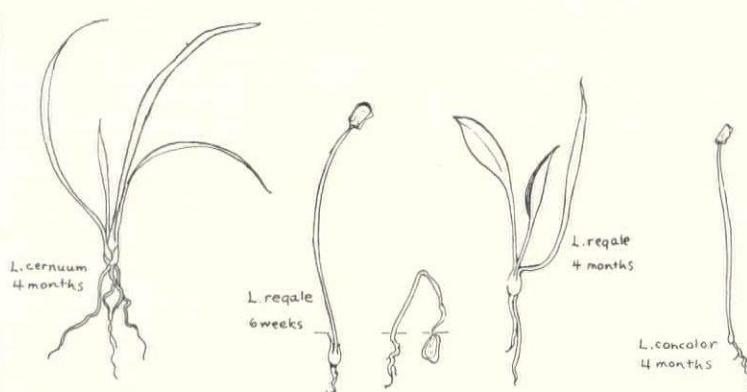
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DECATUR ILLINOIS



LILIES FROM SEED

(CONTINUED FROM PAGE 63)

hotbed, where they do just as well as in the greenhouse. Only in the hotbed I cannot hang over them and watch every move they make with the same facility that I can in the greenhouse.

The soil for the seeds consists of one part loam, one part sand and one part finely-screened leafmold. This is the mixture we use, since our soil is a heavy clay. Where the soil is sandy, less sand and more loam might be a better mixture. The openings at the bottom of the pots are covered with several pieces of charcoal, which keep the soil sweet and prevent it from seeping out of the hole. At the bottom of the flats a layer of sphagnum moss is laid to prevent the soil from drying.

OUT-OF-DOORS SOWING

Where there are no hot beds available and no greenhouse the lily seeds can be sown out-of-doors in frames. In the New York region they should be sown between April first and seventh. The frames must be well drained and can be filled with the same mixture of soil to a depth of from six to eight inches. Perfect drainage should always be provided for the Lilies from their seedling stage to flowering maturity. When grown out-of-doors in cold-frames the young seedlings should be shaded by having a lath screen placed over them. One is frequently advised to plant the Lily seeds right out in the garden. Gardeners have told of their success with this method, but I have always failed when I tried it.

It is important to plant the seeds thinly—that is, about one inch apart each way—so that the young seedlings will not crowd each other. Crowding encourages damping off. Moreover, if there is sufficient space there is no hurry about transplanting the seedlings. The pots filled with the soil mixture are watered and allowed to stand for a few hours.

Then the seeds are planted and covered with soil as deeply as their height. The pots or flats are watered again and stood on the greenhouse bench or hotbed. Sometimes during the course of watering or after a hard rain the seeds will become uncovered and need another layer of soil over them.

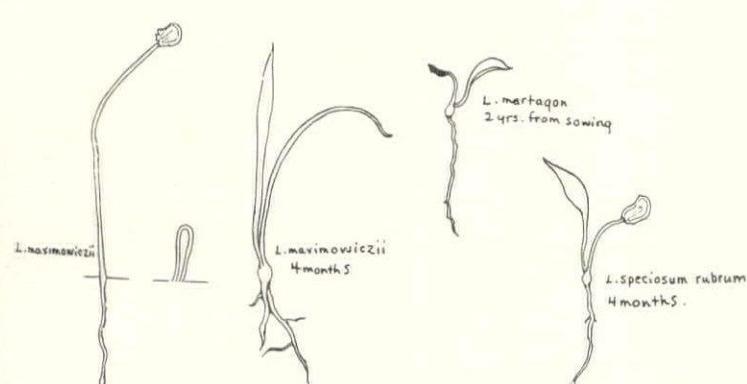
In from ten days to three weeks the drama becomes visible. The little seed pushes a stem out of the narrow end of its ovoid shape. The stem seems to grow both down and up. It grows so quickly in both directions that it pushes against the soil and is bent over like a hair pin and rises up into the air like the tiniest of green wickets. Once up in the air the stem straightens out and at its tip carries the shell of the seed. Under the ground at the end of the stem an ivory thickening is formed which gradually grows into a bulb. This first stem is not the true leaf. Soon the true leaf grows out from the embryo bulb. Four months after the seed has been sown there may be two or three true leaves and a fair-sized, fully formed bulb. The flowering stem eventually rises from the bulb, but this may take one or even two years.

GERMINATION TIMES

Most Lilies germinate in from four to six weeks.

Concolor has come up in two or three weeks and had slender grasslike spears two inches high; so have *pumilum* and *regale*. *Tsingtauense*, *princeps*, *amabile* and *davemottiae* made good-sized bulbs in five months; *martagon* in one year had roots six inches long, and *L. philippinense formosanum* sown in late January had long roots by April twenty-fifth. This Lily often flowers the first summer, like an annual, as does *L. longiflorum* (the Easter lily), grown commercially in Bermuda, but which grows wild in the Liukiu Islands

(Continued on page 98)



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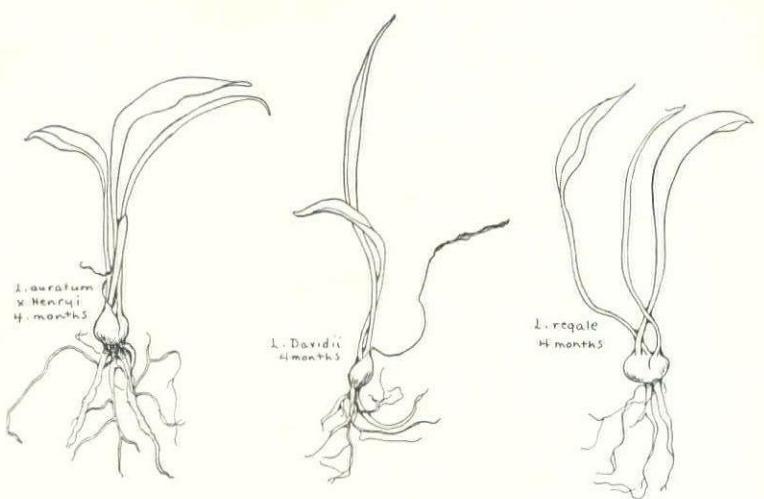
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LILIES FROM SEED

(CONTINUED FROM PAGE 97)

off Japan. Unfortunately for northern gardens this Lily is not hardy north of Washington, D. C.

On the whole the Asiatic Lilies germinate the quickest, but the *martagon* and *monadelphum*, both Europeans, have been quick to germinate, too. The American Lilies are supposed to remain under the ground the first year and form little bulbs, but as with many suppositions there are exceptions. It is not possible to make a generalization about any of the groups.

Woodcock and Coutts in the excellent book *Lilies* say that *L. canadense*, *columbianum*, *distichum*, *Humboldtii*, *japonicum*, *superbum* and *Washingtonianum* lie underground the first year. My experience does not tally with theirs and perhaps climate, the method of procedure or age of the seed may all be contributing factors.

Certain seeds will lie dormant a whole year or even two years. When they are in clay pots it is a simple matter to hold them over until they finally germinate in some corner of the cold frame.

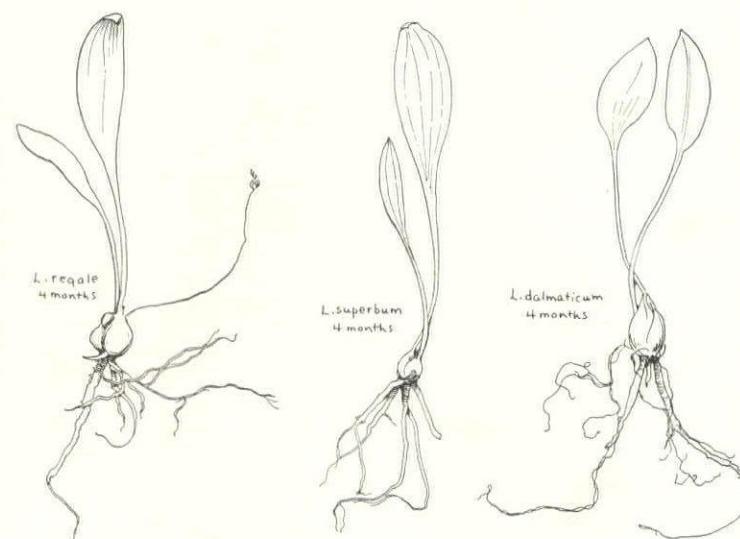
Always as with all babies, whether they are animals, humans or seeds, some will grow much faster than others. Seedlings from the same mother pod planted side by side in the pot will be lustier than others. Weak seedlings or those maturing too slowly should be discarded and only the strongest and most vital ones kept. Unfortunately, Lily seeds have been so scarce that this practice has not been followed and the weakness of many Lilies may be partly due to this factor. Of course, if the

gardener is able to secure anything as rare and choice as a few meagre seeds of *Wardii* or *rubellum*, and they germinate, he will naturally not discard them. But once he has a stock of seeds from which to select, only the strongest and best looking should be kept. The gradual deterioration of *Lilium regale* in many gardens may be caused by allowing the unfit to survive. Perhaps, also, due to the desire for increasing the stock of these trumpet Lilies exhaling their delicious perfume, too many plants are allowed to set seed, which weakens them.

If the seeds have been planted thinly and are growing along nicely the bulbs need not be moved until the autumn after they have been sown. But if they show signs of damping off, or of *botrytis*, they are dug up and moved to fresh soil, consisting of one part loam, one part leaf mold and a little sand. As the summer advances the pots are taken from the greenhouse or hotbed and stood in a coldframe where they are sunk in soil to prevent their drying out. Laths are put over them for shade. The flats are placed in a coldframe, too, and are also shaded.

After their first summer, if the seedlings look big enough to stand being transplanted to the trial garden in rows, they are moved, but if they look small they are left in the cold frames over the winter and mulched with salt hay. By the end of the second summer the Lilies are strong enough and big enough to move to the flower beds. Many of them flower the second sum-

(Continued on page 99)



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LILIES FROM SEED

(CONTINUED FROM PAGE 98)

mer and practically all of them will flower the third.

Lily seed should be harvested as soon as the pods are brown and begin to split open. Some late-flowering species, however, ripen their seed so late that the frost catches them before they are ready to be harvested. This is true of the tall yellow-flowered *Henryi*, the rosy *speciosum*, and the dramatic white and gold *auratum*. These Lilies should be cut off about a foot from the ground and placed in a jar of water indoors until the pods are ripe.

For years we have raised the following Lilies from seed and have them by the dozens. They are listed in the order of their prolificness and ease of growing from seed for me:

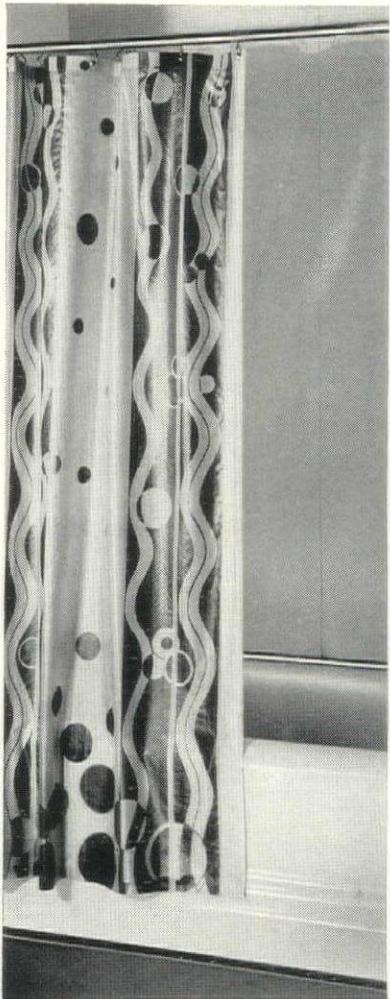
Of the Asiatic Lilies there have been seedlings of *regale* and its beautiful hybrids *princeps* and *sulphureale*; *pumilum*; *elegans* in variety (now called *L. dauricum*); *henryi*; *callorum*; *willmottiae*; *davidii*; *concolor*; *philippinense*; *formosanum*; *auratum* and *speciosum*. We have also raised a few *cernuum*, *sargentiae*, *tsingtauense*, *medeoloides*, *distichum* and *centifolium*.

Of the European Lilies, seedlings have been raised of *candidum* which came to me from the Abbé Souillet who has a fertile strain. The *candidum* seed has produced a fine flowering plant two and a half years from the time it was sown. We have also raised *croceum* (now *bulbiferum* var. *croceum*), *pomponium* (not good looking), *L. maximowiczii*, *martagon* and *leichlinii*.

The American Lilies have been difficult for me, as might be expected of prophets in their own land, and I have only succeeded with *canadense*, *parvum* and *superbum*. However, I buy good clean bulbs of all the American varieties from my Lily-growing friends on the West Coast.

Some handsome Lilies either do not come true from seed or set none. *Hansonii* does not seem to produce seed to its own pollen and can be increased by the division of the bulb which grows rapidly under the ground or by scales. *Testaceum* is a handsome Lily with a deep cream, almost apricot-colored perianth, revolute segments and stamens tipped with orange gold anthers. It is one of the infertile hybrids, but can be increased from bulb scales. The scales are pulled off from the mother bulb, planted in moist sand and in due time it will be found that one or more tiny bulbils have formed on each scale. *Tigrinum* sets no seed but forms bulbils in the axils of the leaves which rapidly grow into Lilies as they drop on the ground around the mother plants or are planted in the frames. *L. myriophyllum* has bulbils in the leaf axils as does *L. bulbiferum* (which I do not think worth growing).

To raise Lilies from seed gives one a healthy stock, for the seed does not carry the fatal mosaic disease. When grown from seeds all plants are apt to give some variation in color, height and form, so a collection of home-grown Lilies will be both healthy and varied.



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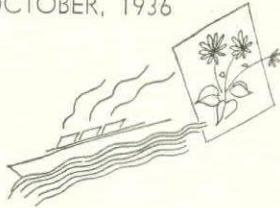
Illustrated folder on request

ARTHUR L. RACE, Managing Director

Kleinert's
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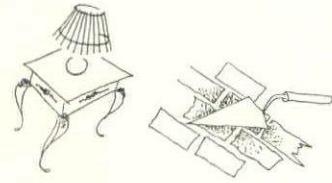
**SHOWER
CURTAINS**





BOOKLETS

FOR THE ASKING



Silver, China, Gifts

751. "ONLY STERLING IS CORRECT" says Watson, in an interesting new series of eight-booklets-in-one on the care and understanding of silver. Each folder pictures a different pattern—gives its history—shows it used in a table setting. Each poses a problem in etiquette—and supplies the answer. **THE WATSON CO.**

752. HOW TO PLAN YOUR WEDDING . . . AND YOUR SILVER is a guide book to etiquette and a veritable "life-saver" with its jottings of things to be done in the last three months before any wedding. It's a help in selecting silver, too, showing some of Towle's loveliest patterns in sterling. Send 10c. **THE TOWLE SILVERSMAITHS.**

753. PLANNING FOR STERLING is a bride's bright idea of a way to acquire a complete set of solid silver step by step—each new acquisition giving her enough pieces of matched sterling for some form of entertaining. With the story are photographs of International's sterling patterns for every decorative period. **INTERNATIONAL SILVER CO.**

754. THE MODERN WAY TO CHOOSE SILVER is to select a pattern that harmonizes with the decorative ensemble of your home. To simplify the problem, this handsome portfolio of designs in sterling shows each in its proper setting—on a beautifully arranged table—in a dining room of the correct period. **THE LUNT SILVERSMAITHS.**

755. KING EDWARD is Gorham's newest pattern—done in the spirit of Chippendale's later manner, harmonizing with English or French decoration. The folder (with price list) gives you photographs of flatware and matching dinner and tea services in King Edward design. **THE GORHAM CO.**

756. STERLING SILVER in 17 Beautiful Manchester Patterns is a picture-and-price folder that can help you choose your pattern in fine sterling—and to plan your silver service according to your purse (or your relations'). **MANCHESTER SILVER CO.**

757. 15 LEADING STERLING PATTERNS runs through the whole gamut from severely simple to delicately ornate. And it shows matching silver tea services—all with a price-list inviting you to sit down and plot your purchases! **WALLACE SILVERSMITHS.**

758. MAYTIME STERLING by Alvin is one of the newest patterns in silver tableware, just out this Fall, expressing the mode of today with dignity and charm. The pattern is shown in a folder that gives you complete price list. **ALVIN CORP.**

Mail this coupon with the numbers of all the booklets you'd like to see.

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HG-10-36

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We cordially invite the bride-to-be, and every woman with a shopping problem on her hands, to write us for any of the booklets listed below. They're brimful of information, set down by experts, and will prove most helpful. Just use the coupon!

759. FIDDLE THREAD is a recent design in sterling silver flatware—with a history that dates back to the reign of George III (1760). The folder gives you all prices, and pictures the pattern—authentic and simple. **FRANK W. SMITH.**

760. SUCH LOVELY GIFTS are these gay new clocks—practical eight day and electric clocks that make the most of modern discoveries in competent clock workmanship—and are designed in a range of models, of old and new inspiration, for every room. **SETH THOMAS CLOCK CO.**

761. GIFTS is the 1936 version of Revere's pocket-size catalog of fascinating things in copper and brass to give to the modern bride—if your expenditure must be moderate, though your taste (and hers) runs to decorative pieces of distinguished design! **REVERE COPPER AND BRASS, INC.**

762. BEAUTY THAT ENDURES—that may some day be handed down as "examples of 20th century art"—is expressed in a new alloy that has aluminum as its base. But you probably know the lovely Kensington ware, and want this folder of gift suggestions—with prices. **KENSINGTON, INC.**

763. ORREFORS is the exquisite Swedish glass, designed by noted Swedish artists—some of it delightfully and humorously engraved—all of it lovely! From this booklet you can choose unusual crystal tableware, in dozens or whole matched sets. Or attractive gifts that start as low as \$2.50. **A. J. VAN DUGTEREN & SONS.**

764. THE STORY OF WEDGWOOD, with a foreword by Sir Oliver Lodge, is a history that starts with the "master potter's" early days, and carries down to modern times—tracing the origin of patterns that have come through the centuries to grace your table with distinction. **JOSIAH WEDGWOOD & SONS, INC.**

765. A PLATED ARTICLE, by Charles Dickens, was first published in "Household Words" in 1852. It's a delightful description of a visit to the factory where Spode china was being (and still is) made, re-

printed with colorful illustrations of several Spode patterns. **COPELAND & THOMPSON.**

766. THE LURE OF FINE CHINA is the illustrated story of beautiful tableware, showing settings formal and informal, simple and elaborate. If you've a passion for luxuriously lovely china, you'll enjoy viewing the dinner service of a variety of imposing potentates in many parts of the world. **THE ROSENTHAL CHINA CORP.**

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767. TAYLOR WINES include a variety of fine wines, both sweet and dry, and are among the aristocrats of American wines. You'll want this folder for the proper serving of the correct wine at the correct time—and for recipes for appetizers, cobblers, cocktails. **THE TAYLOR WINE CO.**

768. WHY CAZAPRA IS BETTER may read like an advertisement on the cover—but it opens up into a jolly little recipe booklet. For Cazapra is an imported dry vermouth that has won many awards for excellence, and mixes delightfully in tempting concoctions. **JULIUS WILE SONS & CO.**

769. MINE HOST'S HANDBOOK is a little manual on fine spirits and wines—a bit of history—some words of wisdom on judging quality—some time-honored recipes—and a chart on what to serve with what. **NATIONAL DISTILLERS PRODUCTS CORP.**

770. WINES: How, When and What to Serve . . . a little volume about the great wines of the world; which to keep on hand; the etiquette of serving them; recipes for using them as flavoring; and menus for many occasions. **SCHENLEY IMPORT CORP.**

771. THE ART OF SERVING Wines and Champagne. A booklet of recipes and suggestions. Tells about Great Western Champagne—inexpensive because it's American, yet so superb in quality it has won medals abroad. **PLEASANT VALLEY WINE CO.**

772. CATALOGUE of a company of wine merchants originally founded in 1830 gives advice on the selection, care, service and proper uses of wines—and a chart of vintage years. It helpfully itemizes "suggested celars", both modest and elaborate. **BELLows & Co.**

Decoration

773. IT'S HERE! is the headline that heralds the announcement of Duray, a new sort of wall covering that is soap-and-water washable. You'll find samples tucked in the folder, so you can test it out for yourself. **RICHARD E. THIBAUT, INC.**

774. A SMART NEW VOGUE that makes windows more attractive is the Mayfair shade, not a Venetian blind, though perhaps its first cousin. It is designed by Donald Deskey, of hardwood slats in desirable colors—with a built-in valance and concealed mechanism. **MAYFAIR SHADE CORP.**

775. HOW TO GET THE BEST SERVICE from Your Celanese Curtains is an informative booklet on approved methods of caring for curtains of Celanese decorative

fabrics, with special emphasis on the new tailored curtains of Celanese Chifonese. **CELANESE CORP. OF AMERICA.**

776. THE HOME DECORATOR combines a fascinating booklet of color schemes for every room of the house, with pages of clear and readable instructions on the right way to paint furniture, walls, floors, roofs and exteriors. **THE SHERWIN-WILLIAMS CO.**

777. THE TRU-TONE CARPET BOOK. Hundreds of women wanted the answers to such questions as "What is broadloom carpet? How are broadloom carpets used? Where? And with what? And just what are these 27 Tru-tone colors?" Here are answers colorfully told. **ALEXANDER SMITH.**

Home Furnishings

778. A GUIDE TO BETTER BED-MAKING is the first new idea in a sheet we've seen in some time. Dwight-Anchor sheets now have a color-fast thread that runs across, near the hem, to show just how far to tuck them in, to anchor them firmly! **NASHUA MFG. CO.**

779. 12 IDEAL ROOMS is a group of a dozen room settings designed by leading interior decorators. To diagram of the room arrangement, and notes on color schemes and decorative details, they add information on the Perfect Sleeper tuftless mattresses, studio couches and other bedding products used in each room. **SLEEPER, INC.**

780. THE MATTRESS CLINIC is a collection of case histories, with diagnoses and prescriptions for the cure of all kinds of ills . . . cure that takes the form of relaxation on modern mattresses, divans and daybeds, from the Sleep Shop. **LEWIS & CONGER.**

781. THE FAMOUS STONE HOUSE in Vermont dates back to 1834, and contains reproductions of Colonial furniture made in the factory hard-by . . . a factory with a history as old as the house. If you're interested in good Colonial reproductions, see this booklet. **H. T. CUSHMAN MFG. CO.**

782. CATALOG from Hammacher Schlemmer brings you a shopping list of gadgets and household conveniences that range from attractive trivia to delight your host and hostess to important furnishings for the bride's home—or your own. **HAMMACHER SCHLEMmER.**

783. WHAT YOU SHOULD KNOW ABOUT BLANKETS. The squeeze test . . . the stretch test . . . the nap test . . . do you know them? And do you know correct blanket sizes for different types of beds? Learn from this booklet—which also gives colorful pictures of Kenwood blankets and throws. **KENWOOD MILLS.**

784. THE THRIFT BOOK is Lady Pepperell's lively book of cotton facts—a revealing and helpful study of cotton from boll to bolster—how to judge it, how to launder it, how to determine your needs and plan your buying wisely—to please a man with his shirts—to buy baby things that will wash—and sheets that will fit. **PEPPERELL MFG. CO.**

785. RESTFUL SLEEP. Do you know why sheets often become too short? What length is correct for proper bedmaking? How to judge quality in sheets? Would you like a well illustrated description of how to make a bed properly, to launder and care for linens? Then here's a booklet for you. **UTICA AND MOHAWK MILLS, INC.**

786. HOW TO BUY SHEETS. There are three little leaflets that go together. One tells how to buy sheets, to make beds, to launder linens. The next shows why it costs only 3½¢ a week to have really good sheets. A third tells you how to get clever patented tabs to mark your linens. **PEQUOT MILLS.**

(Continued on page 101)

BOOKLETS FOR THE ASKING

Use the coupon on page 100 to send for the booklets you want.

Pianos And Radios

787. MUSSETTE is the name of one of the new small pianos with bigger and finer quality in a smaller instrument. This booklet shows several of the beautiful period console Musettes that have helped to make American families "piano-conscious" once again. WINTER & CO.

788. PLANNING FOR YOUR CHILD is a success story—revealing the value of piano study in a child's development. For your own study, it shows recent models of Baldwin and Howard pianos with the newly perfected Acrosonic scale. BALDWIN PIANO CO.

789. STEINWAY LOGIC, prepared as an aid in the selection of a fine piano, gives an inside story of piano making and piano action, to help you understand the points of quality that make a fine piano. STEINWAY & SONS.

790. THE SPINET GRAND. A reincarnation of the old-time spinet in a modern version (musically speaking) is illustrated and fully described in a booklet that shows at least six different models of period and modern design, to fit compactly into as many different decorative schemes. MATHUSHEK PIANO MFG. CO.

791. HOW TO CHOOSE A RADIO tells you how to test for the natural tone that gives individual voices their identity—how to judge percussion sounds and correct tonal balance between bass and treble—what wave bands a radio should have. STROMBERG-CARLSON TEL. MFG. CO.

792. THE NEW 1937 PHILCOS, as lined up in this folder, include just about any style you might be interested in... whether you have \$20 to spend, or \$600... whether you want a portable set for a boy's own room, or a fine musical instrument in a handsome cabinet, for your living room. PHILCO RADIO & TELEVISION CORP.

Building

793. UNIFORM HEAT, automatically supplied, with a minimum of oil consumption, is the blessing conferred by the modern oil burner and boiler in one stream-lined unit—by Heil. In this booklet, you can see a cut-away picture of the Heil Combustion boiler-burner unit, and read just what it does—and how. THE HEIL CO.

794. MAKING THE HOUSE A HOME is a guide to skilful decoration—with a chart of color schemes, and simple, illustrated instructions showing how to apply the right finishes to walls, floors, and ceilings. DEVOE & RAYNOLES CO.

795. VITROLITE BATHROOMS AND KITCHENS, Wainscoting, walls and ceilings of "structural" glass in stunning colors, gleam with luxurious beauty that looks far more expensive than it really is. In remodeling, the glass walls can be applied right over old walls, with plastic cement. LIBBEY OWENS FORD.

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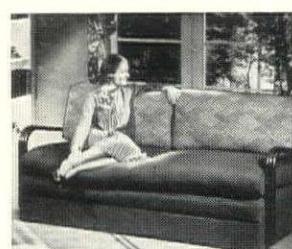
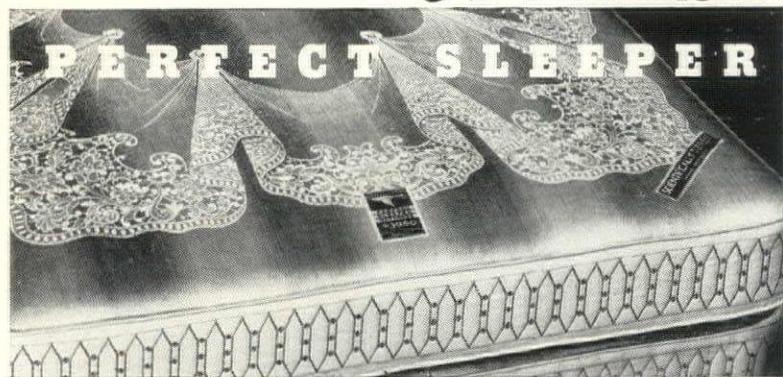


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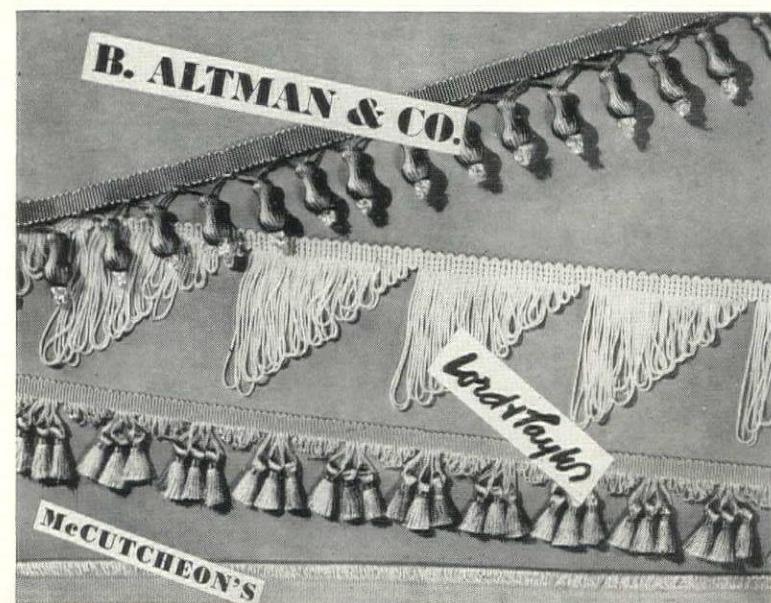
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BOOKLETS

FOR THE ASKING

(CONTINUED FROM PAGE 101)

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Gardening

805. SORBEX is organic peat moss. Its description in this folder gives you a chance to read up on how to condition your soil, to encourage actively growing, healthy root systems. ATKINS & DURBROW.

806. HENDERSON'S colorful Autumn Catalog, if you haven't it yet, can still lead you to Spring glory, if you send for it promptly to order your supply of fine Tulips, Daffodils and other flowering bulbs. PETER HENDERSON & CO.

807. SCHLING'S List of Spring Flowering Bulbs offers special groupings for interesting plantings, and shows some fine varieties of recent development. MAX SCHLING SEEDS.

808. DUTCH BULBS and Hardy Plants is a lengthy list from the Wayside Gardens, with plates to help you choose the Spring blooms and fine perennials. WAY-SIDE GARDENS.

809. BRAND'S QUALITY PEONIES, Iris and Lilies for Fall Planting flaunts magnificent new Peonies, single and double, and of every color—the large and lovely lilac, Victor Le Moine—and many other choice perennials to plant now. BRAND PEONY FARMS.

810. REGAL PLANTS AND BULBS are selections of the best truly hardy varieties of perennials, rock plants, hardy Lilies, evergreens, shrubs and woodland ferns—a collection worth studying for your Fall planting plans. F. H. HORSDORF.

811. HOW TO MAKE, out of cuttings and garden waste, an inexpensive artificial manure with the garden-nourishing properties of the real is interesting news for the gardener who finds this indispensable fertilizer difficult to obtain. ANCO WORKS.

812. DUCKHAM'S DELPHINIUMS—Gold Medal winning super-hybrids in gorgeous shades—lead a procession of hardy perennial plants that feature, among many others, some brilliant new Chrysanthemums and fine new Roses. W. M. C. DUCKHAM CO.

Miscellaneous

813. ENJOY LIVING at the Savoy-Plaza. This booklet shows you, with photographs, what it's like to live in the lap of luxury, in a 2- to 6-room apartment of your own in this distinguished hotel in New York, where the service is meticulous, the cuisine unexcelled, and every bedroom has its own private bath. SAVOY-PLAZA.

814. AT HOME WITH YOUR KODAK. You can't read this little textbook (a very thorough and helpful one) on the technique and art of picture taking, without realizing that there's no place in the world like home for finding fascinating material for amateur photography. EASTMAN KODAK CO.

Travel

815. THE MILD SOUTHERN ROUTE suggests a new way of deciding how to travel to Europe. You consult the U. S. Navy weather man (via this booklet), study the record of Mid-Ocean Weather, and discover how to travel in mild weather in all seasons, by the southern route. ITALIAN LINE.

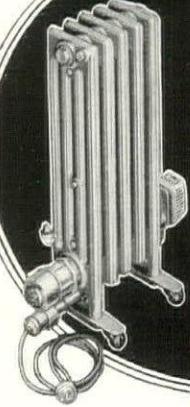
816. WINTER CRUISES may take but ten days or stretch to a twenty-day sail in the tropical waters of the Caribbean. Plan your trip from this folder with its complete details of price, ship plans of the Great White Fleet, sailing dates, itinerary, and exciting things you'll see. UNITED FRUIT CO.

817. COOL VACATION CRUISES take you to glamorous ports in the West Indies, South America and Nova Scotia aboard the S.S. Rotterdam (deck plans included in the booklet). If you have 3½ to 7 days for a cruise, you have choice of 7 trips. THE HOLLAND-AMERICA LINE.

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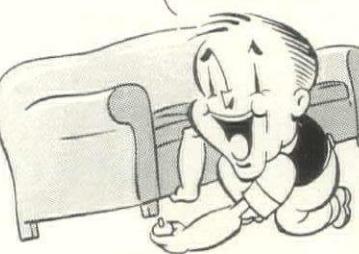
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Travel (Cont'd)

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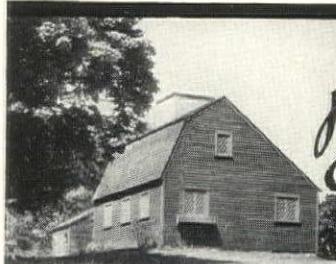
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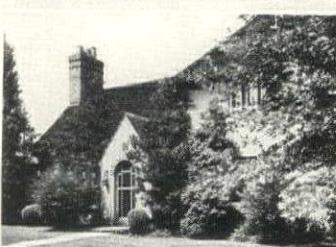
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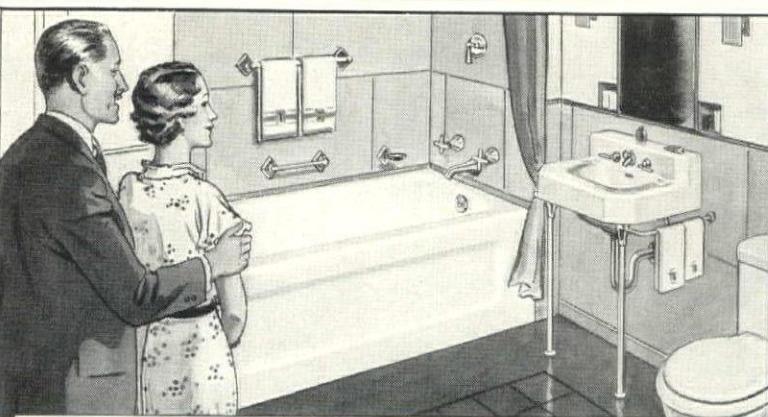


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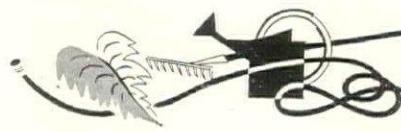
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Apples, late Pears and all other fruits intended for Winter storage should be hand-picked just before they are ready to fall from the trees and carefully sorted so as to discard any which are bruised, wormy or otherwise defective. Unless such fruit is in perfect condition when put away, trouble will develop and spread under the best storage conditions. An ideal plan is to wrap each selected fruit in soft paper, and box.

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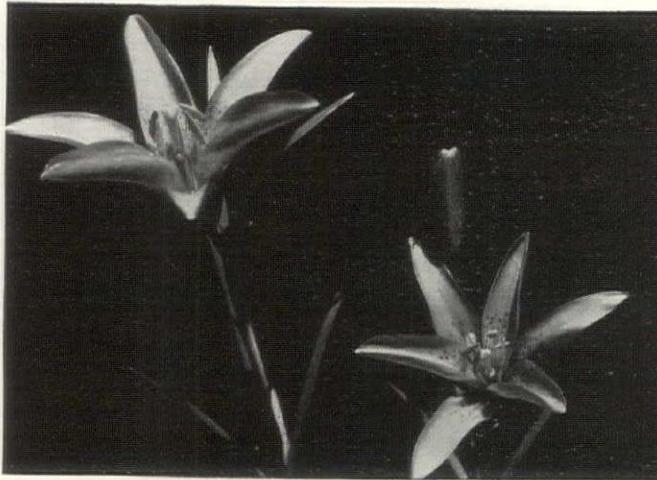
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THEY HATE RED!

(CONTINUED FROM PAGE 64)



THE star-shaped cups of *Lilium* color are deep scarlet. As they grow only 8" high, they can be used in rock gardens and border front edges

trolled. And red flowers are invaluable in the garden when used with economy and tact. Nature, herself, is wary in the use of this arrogant hue. Cast about in the horticultural card catalog of your mind and you will not be able to name many red flowers, that is, blood red or pure scarlet. Towards the end of the season Nature, with unerring feeling for the fitness of things, lets herself go, the woods and roadsides flame, the garden, unless firmly held in leash, takes on a richer tone, and we warm our chilling fingers at the welcome glow.

CONTRAST

Some one has said that contrast rightly used is the secret of color harmony, "that this is the lesson we may learn from all the great colorists in art; in all great pictures, in all great instances of decorative design there is always some strong color contrast". This is as true in the garden as elsewhere, and when we accept this as the truth we are no longer satisfied with those mild ensembles of pale tones—pink, mauve, pale yellow, dim violet, gray—with which we have been diverted these many years. Drop a scarlet Poppy or a few wands of red *Pentstemon* into such a faint assemblage and watch it come to life. It is magical.

It is not intended to suggest that red is easily handled in the garden, for it is an aggressive color and disagrees in no uncertain terms with many hues—with crimson, crude blue, many pinks, sunflower yellow, with magenta; it must always be used sparingly and after careful consideration. But to leave it out wholly is to deprive the garden of a rarely stimulating influence.

RED AGAINST BLUE

It is the apt hue to bring to life the dim dilute blues—certain pale Irises, *Campanula lactiflora*, and the like; red and white flowers are deliciously gay and playful in association—red and white Tulips, red Tulips and white Flax, scarlet *Pentstemon barbatus Torreyi* and the chaste Phlox Miss Lingard. It is splendidly rich with the violet and near violet tones—purple Michaelmas Daisies against the flam-

ing draperies of Virginia Creeper, purple Irises with scarlet or red Oriental Poppies, and when you are in reckless mood plant a bed of scarlet Tulips—the lovely and fragrant *macrospela*, say—beneath your *Wistarias*. Red flowers are delightful with all the fluffy gray-white things, with *Gypsophila Bristol Fairy*, or *Valeriana officinalis*, or with the silver foliage of *Artemisia Silver King*, or against some shrub with bronze foliage. Then there is a whole range of hues that is vastly improved by a topping off of scarlet, beginning with cream through pale gold to apricot, salmon and orange—then the flash of scarlet to give the whole definition. The most fastidious will not blemish at such an association.

SALMON AND SCARLET

Certain salmon and scarlet tones are fine in one another's company. Try the two fine Sweet Williams, Newport Pink and Newport Scarlet. They play up to each other amazingly. If you feel that the red of *Lychnis chalcedonica* is too harsh, tone it down by means of the companionship of a few clumps of that blackish crimson Sweet William that has bronze foliage.

TYPES OF REDS

Of course, reds are of more than one type and each needs to be handled with care and understanding. There are profound reds, as in the ineffably sweet Rose *Etoile de Hollande*; high vibrant reds, as in the species *Tulipa praestans*; deep blood reds as the fine Darwin Tulip Eclipse; angry reds as *Lychnis Haageana*, and so on. All have their uses, and each in its way may be made momentous.

As I look back now at the end of the season over the garden episodes, in my own or the gardens of others, that have given me special pleasure, I am surprised at the number in which red flowers have played a part. There was that moment when in the cool spring garden a fiery galaxy of Scarlet Windflowers, black stamened, burned above a spread of warm purple Aubretia. Then there were the bright beacons of the grand scarlet Tulips, the wild species, kindled on the heights
(Continued on page 106)

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Laurens Koster—Pure white; orange-yellow cup. Large clusters . . . **1.00** **7.00**

Barri, Firebrand—Perianth creamy white; cup fiery red **1.10** **7.25**

Incomparabilis, Lucifer—White perianth; orange-red cup **1.10** **7.25**

6.05 **40.75**

COLLECTION

Offer No. 16—6 bulbs each of the above 5 varieties (30 in all) **2.75**

Offer No. 17—12 bulbs each of the above 5 varieties (60 in all) **5.25**

Offer No. 18—25 bulbs each of the above 5 varieties (125 in all) **9.75**

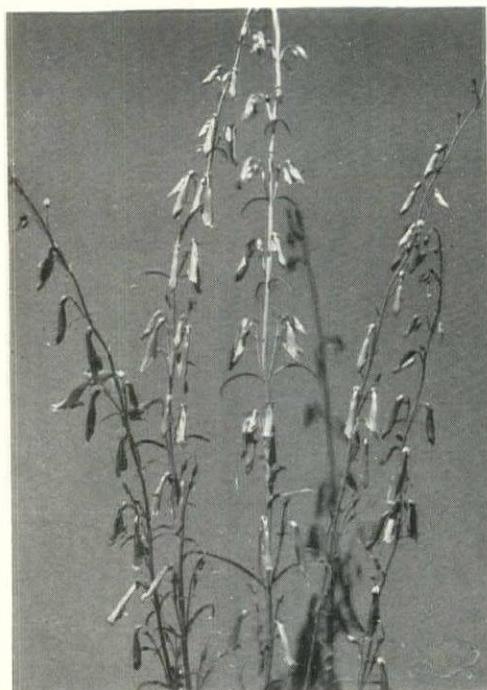
Offer No. 19—50 bulbs each of the above 5 varieties (250 in all) **18.75**

Offer No. 20—100 bulbs each of the above 5 varieties (500 in all) **35.00**

Schling's Bulbs
Max Schling Seedsmen, Inc.
Madison Ave. at 59th St., New York City

THEY HATE RED!

(CONTINUED FROM PAGE 105)



PENTSTEMON digitalis, an American native, grows four to five feet high. It is found from Maine south and west. Its flowers hang on it like little scarlet tubes. Place it in the rear of the border

of the rock garden—*praestans*, in its several varieties, *Greigii*, with purple blotched leaves and deep-cupped blooms, *ingens*, *Eichleri*, *Fosteriana*, with its immense flowers, especially the varieties Red Emperor and Defiance, *Micheliana*, *praecox* and the late-flowered *Sprengeri*, as well as those two small flashing beauties, *T. linifolia* and *T. Wilsoniana*. All these are best seen against a background of green or of sky, and they want good well-drained soil and sun.

COLORFUL MASSES

Then there was a mass of coral Heuchera Rosabella, salmon and white, swishing about the base of a blood red Oriental Poppy, with close by a haze of *Nepeta mussini*. It was lovely. And speaking of Poppies there is that week when my neighbor's orchard trembles into such a palpitating glory of color, with Field Poppies blossoming as far as the eye can reach, that the heart is warmed and spirits dance at its sheer joyousness. And I find in my note book a good word said for Heuchera Pluie de Feu combined with *Scabiosa caucasica*, a long-lasting association, good for a narrow border; for clumps of *Lilium concolor* against the muted blue of *Geranium pratense*, for scarlet Gladioli interplanting *Galtonia candidans*, and for the two new and very fine semi-double Geums, Fire Opal and Princess Juliana, the one brightest orange-scarlet, the other warm salmon-orange. They bloom long and lustily and are perfect in one another's company. Instances of such good companionships might be multiplied indefinitely.

FEW IN NUMBER

As I have said, there is not a vast number of pure red or scarlet flowers, but each season has a few that may be used to bring out the quality of the

other flowers. A red garden or even a red border is unthinkable, but as stimulants and accents they are invaluable.

RED SHRUBS

Among shrubs, for instance, there is the Japanese Quince, *Chaenomeles japonica*; *Ribes sanguineum*, with its bloodier variety *atrorubens*; numerous Rhododendrons and Azaleas, and many Roses. Who does not love a red, red Rose! And they are usually the most fragrant. My favorite is the hybrid tea Etoile de Hollande, both for sight and scent, but there are others of distinguished beauty in this class that come to mind: Chateau de Clos Vougeot, General MacArthur, George C. Waud, Gruss an Teplitz (plant it behind Madonna Lilies), National Emblem, Captain Ronald, Clerk, Padre (a wonder), Red Letter Day, Hadley, among others. And among the hybrid perpetuals that glowing old friend General Jacqueminot, and Baron de Bonstetten, George Dickson, Jubilee, Prince Camille de Rohan, deep-hearted and black shadowed, Ruhm von Steinforth—too often forgotten, these. There are several red-flowered Rugosa Roses that may be made use of in the shrubbery borders, as well as certain species. Many shrubs have scarlet berries as well as warm-hued foliage that may be made use of for autumn effects.

CLIMBERS

Of climbers with red flowers there are very few. There is the graceful *Clematis texensis*, with urn-shaped blooms and small lovely foliage; there is the rather rowdy Trumpet Creeper, *Campsis radicans*; there are *Lonicera sempervirens* (a little tender), and numerous climbing Roses, notably Pauls Scarlet, a superb intemperate

(Continued on page 107)

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of Quality

TULIPS — 12 Centimeters

NARCISSUS — Double-nose

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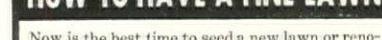


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Delicatissima	(A) Flesh pink.
Amphion	(B) White-margined pink.
Atroussanguineum	(B) Blood red.
Boule de Neige	(D) Pure white.
Caractacus	(C) Warm crimson.
Charles Bagley	(B) Cherry red.
Charles Dickens	(B) Scarlet.
Dr. H. C. Dresselhuys	(B) Aniline red.
E. S. Rand	(C) Deep Scarlet.
Everestianum	(C) Rose Lilac.
F. D. Godman	(B) Crimson dark blotch.
H. W. Sargent	(B) Crimson.
Ignatius Sargent	(B) Rose-scarlet.
Kettledrum	(B) Rich crimson.
Lady Grey Egerton	(B) Silver bluish.
Lee's Dark Purple	(C) Dark purple.
Mrs. C. S. Sargent	(B) Pink, yellow eye.
Old Port	(C) Rich Plum.
Parson's Gloriosum	(B) Purple rose.
" Grandiflorum	(B) Bright Carmine.
Purpureum elegans	(B) Purple.
" grand	(B) Purple.
Roseum elegans	(B) Rose (very hardy).
Van Weerden Polman	(B) Crimson.

PRICES

(A) VARIETIES	Each	10
15 to 18 in.	\$3.00	\$27.50
1½ to 2 feet.	4.00	36.00
(B & C) VARIETIES	Each	10
15 to 18 in.	\$3.50	\$32.50
1½ to 2 feet	5.00	45.00
(D) VARIETIES	Each	10
12 to 15 in.	\$3.50	\$31.50
15 to 18 in.	4.50	40.00

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FARR NURSERY COMPANY
Box 106, Weiser Park, Pa.

THEY HATE RED!

(CONTINUED FROM PAGE 106)

glory, Climbing Richmond, Climbing Gruss an Teplitz, the well-named Australian Scorch, the new Blaze, Royal Scarlet Hybrid, Miss Marion Manifold, another Australian, and so on. Among annuals may be chosen a few Sweet Peas, certain Nasturtiums, the Scarlet Runner Bean and the frail little Cypress Vine from tropical America, *Quamoclit pinnata*.

EARLY BLOOMS

In the spring among hardy plants we have *Anemone fulgens*, hardy in favored locations, the numerous grand scarlet Tulips, the species and also hybrids, and among the latter let me recommend among the earlies, Vuurbuurbaak; among the Cottages, Henry Correvon; among the Darwins, Eclipse. Also among bulbous plants we have *Calochortus Kennedyi*, that most dazzling Mariposa Tulip, *Fritillaria recurva*, and the Firecracker plant, *Brodiaea coccinea*. All these for well-drained soil in hot, sunny situations.

LATER ON

As the season advances we have several Dianthus, annual and perennial, hardy Carnations, Heucheras, Potentilla Gibson's Scarlet, *Aquilegia canadensis* and *A. skinneri*, *Delphinium nudicaule*, several Helianthemums, especially Boule de Feu that is lovely in the rock garden with *H. Brunette* and *H. Apricot*; *Lychnis Haageana*, Geum Mrs. Bradshaw and Fire Opal, and the following annuals: Clarkia Vesuvius, scarlet Balsam, the quaint little Zinnia Red Riding Hood, Zinnia Liliput Scarlet Gem, several Snapdragons, *Alonsoa Warscewiczii*, *Anagallis arvensis*, the Scarlet Pimpernel, Verbena Burnett's Scarlet and the fiercely flaming *V. chamaedrifolia*. None of these is very tall.

Taller subjects include Lilies—*L.*

concolor, *L. tenuifolium*, *L. chalcedonicum*, *L. elegans* vars., *L. canadense* (red form), *L. philadelphicum*; then there are the richly spotted Tigridias, such Oriental Poppies as Taplow Scarlet, Lord Lamourne, Glowing Embers, Beauty of Livermore, etc.; *Lychnis chalcedonicum*, Sweet William Newport Scarlet, *Pentstemon barbatus Torreyi*, Hollyhocks in dark and light tones of red, Cardinal Flower (*Lobelia cardinalis*), Gladiolus, Montbretias, Dahlias, the tall summer Phloxes. Among these fine varieties are Africa, Debs, Firebrand, Coquelicot, Hauptman Koehl, Baron van Dedum, Beacon, Gustaf Lind (dwarf and salmon-scarlet), and others. The wheel-like regularity of the Phloxes, as well as their strong color, needs to be broken up by the intervention of such plants as the blue and silver Globe Thistles (*Echinops*), *Artemisia lactiflora*, or the silver-leaved A. Silver King, of *Veronica virginica*, the blue and white *Aconitum napellus bicolor*, *Bocconia cordata*, Platycodon, *Physostegia virginica alba*, *Salvia virgata nemorosa*, the mistlike Sea Lavender, *Nepeta*, and the like.

ACCENTS OF RED

To infuse life into the pale masses of Michaelmas Daisies we may make use of clumps of Red Hot Poker plants. And for bedding we have certain jewel-like miniature Dahlias, tuberous-rooted Begonias, Fuchsias.

USE WITH CARE

But best be wary of red beds. I shall never forget the deafening glare of color arising from the parterres of Windsor Castle during the reign of the hearty late King Edward VII. They were entirely planted with the reddest of red Geraniums!



Again, as Autumn approaches, we say:

"DON'T BURN YOUR LEAVES!"

Dry leaves are rich in plant food, if properly treated. So are weeds, vines, cuttings, and in fact all the non-woody rubbish from the garden. Don't waste this valuable material. Mix it with "ADCO" and it becomes a rich fertilizer. It's easy—anyone can do it. Send for "Artificial Manure and How to Make It"—FREE.

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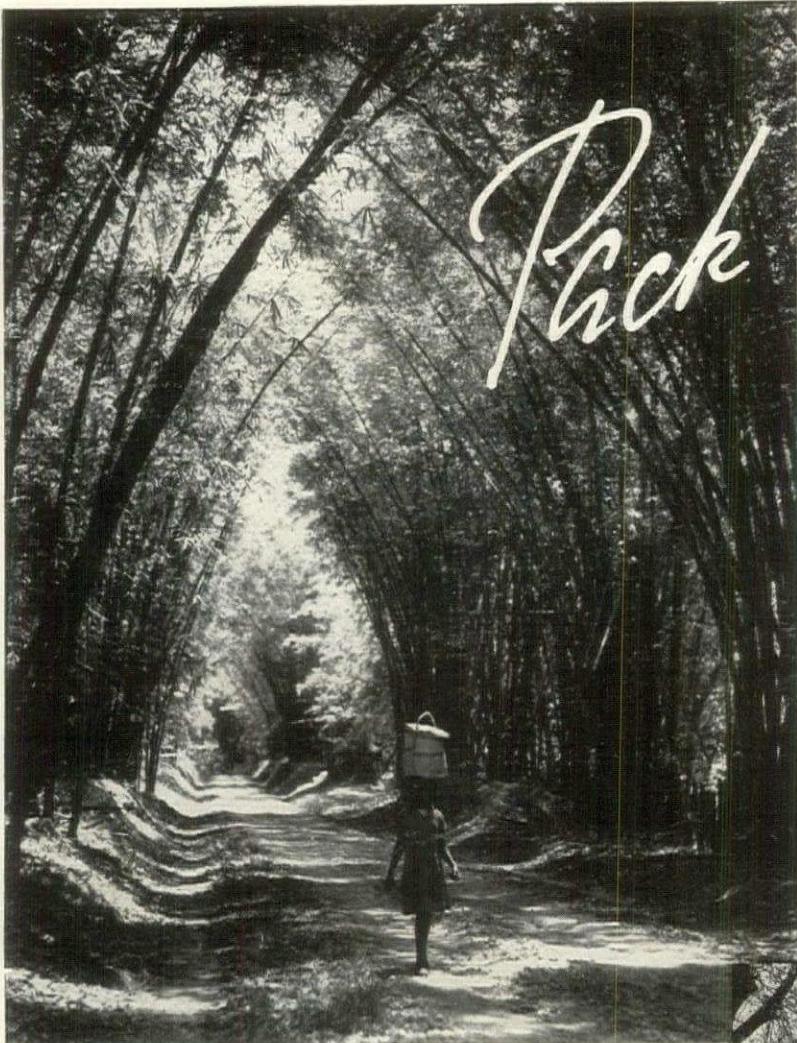
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COMING TO ISLANDS. Whether the island be large or small, familiar or unfamiliar, there is only one time to approach it if the approach is to be enjoyed. Noon is too glaring and obvious. Sunset is dull and finds the senses at low ebb. Dawn is the time to come upon an island, dawn after a night of not too heavy sleep, from which one rises wide-awake and bolts out on deck to peer through the pearly gray light. Like many another spiritual experience, coming to an island is best enjoyed on an empty stomach.

THE EAST IS A LADY. Among travelers the saying goes that, let a man once live in the Far East any length of time, and thereafter he belongs to the brotherhood of all men who have lived there. You encounter them on boats, on trains, in outlandish places and amid ordinary and polite surroundings, these men to whom the East has been mistress, on whom they look back with mingled terror and affectionate remembrance. They seem, too, to have their own signs and passes of which the uninitiate is not aware.

SOME ONE HAS SAID, and maybe there's truth in the saying, that five things can be found all over the world —the love of God, the Singer Sewing-machine, the beauty of women, the Standard Oil can and the Continental demi-mondaine.

MUDY MONDAY. Washerwomen the world over cling to the same creed—that all flowing water is cleansing. Flowing water plus energetic smacking and pounding. This belief is the bond between washerwomen of the Dutch Canals, their sisters of Italian rivers, their yellow kin of Oriental streams and their chocolate relatives of Jamaican mountain streams. They have another universal mark—call to these women and they'll always give you a saucy answer.



SOUTH AFRICAN FARMHOUSE



MEMORIAL LANTERNS



IN NAZARETH

SOUTH AFRICA. This fall and winter Johannesburg is putting on its best bib and tucker to welcome the world to its Empire Exhibition celebrating that city's 50th year. Since South Africa is a little empire all in itself the exhibits will be enlightening, instructive and unusual.

VOATIVE LANTERNS. Just as Occidentals place memorial windows and tables in churches to commemorate their dead or some Heavensent favor, so do the Japanese give lanterns to their favorite shrines. You find them clustered by the scores and hundreds around Buddhist temple grounds. Stone was the first material used, but bronze, tile, iron and porcelain appeared.

HOUSE & GARDEN

Lucia

puts on Conditioned



Remember this pleasant evening

DEAR VIRGINIA:

I'm thrilled to give you advice! Our new house is ten months old, but I still adore an excuse to talk about it. You and Joe are smart to modernize your heating. Your home is lovely—those trees and charming big rooms. With real comfort inside, the house will be perfect.

The answer to your first question is "Yes." Ted said, "They can easily put a radiator conditioning system in an old house."

You ask, "What does air conditioning include?" Ted explained it. Our system gives us fresh air and circulation indoors, and humidifies and takes out the dust. Our heat comes from concealed radiators.

Yes, we've found winter air conditioning *decidedly* worthwhile. Mother's sinus trouble vanished when we began breathing clean air. Now she takes callers down the cellar to show them the dust can't wiggle through the filter. My dusky maid, Annabelle, beams. "I sho is happy," she remarked one day. "Ain't neber seed sech a easy house to keep clean!" So much less dust, Virginia. It's a joy to peer under beds and see a clean floor—without mopping all the time.

Incidentally, I'm the Garden Club expert on house plants—thanks to air conditioning. Last winter gardenias blossomed in our humidified atmosphere!

With a child, conditioning is wonderful. For days it was too cold to play out, but Judy had fresh air and radiant heat indoors and they certainly gave her pink cheeks. My complexion thrives on air conditioning—dry heat made my skin rough. Of course I've heard humidity gives English complexions that dewey look.

I'm sending the pictures we took when you were here during that

New AMERICAN RADIATOR CONDITIONING SYSTEMS

Bring in fresh air • Add humidity • Clean the air • Circulate the air • Give sun-like radiant heat • Warm every room evenly • Supply year 'round domestic hot water

AIRS

— to be specific — Fresh Air — Filtered Air — Humidified Air — Circulated Air and Radiant Heat from Radiators

cold spell. Remember how you marveled at the way the air stayed fresh during our amateur night party in spite of the smoking? That was air conditioning!

You don't remember seeing radiators here? They're concealed, my dear. In the master bedroom and living room we have convectors. The blue flowered wall paper covers the bedroom enclosure, and downstairs they're enameled white like the woodwork.

The other radiators have enclosures, with the front exposed for radiant heat. I suppose you're "up" on radiant heat. It seems radiators give the same kind of heat the sun gives, so of course you'll want them—the little, new kind. Judy said one day, "Mother, which is best, orange juice or radiant heat?" Last winter she loved to get her nightie on and watch at the window for daddy. Never again would I tolerate heating you couldn't install under the windows! You just can't be chilly in this house. Ben Stiles slept in the attic one night, and was warm as toast.

Incidentally, you *don't* need to be rich—only smart—to have a system like ours. Ted says it's the soundest investment we ever made. You know it gives oceans of hot water besides all the rest.

Ted says life begins with conditioning. You'll learn what real living is this winter, my dear!

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Lucia

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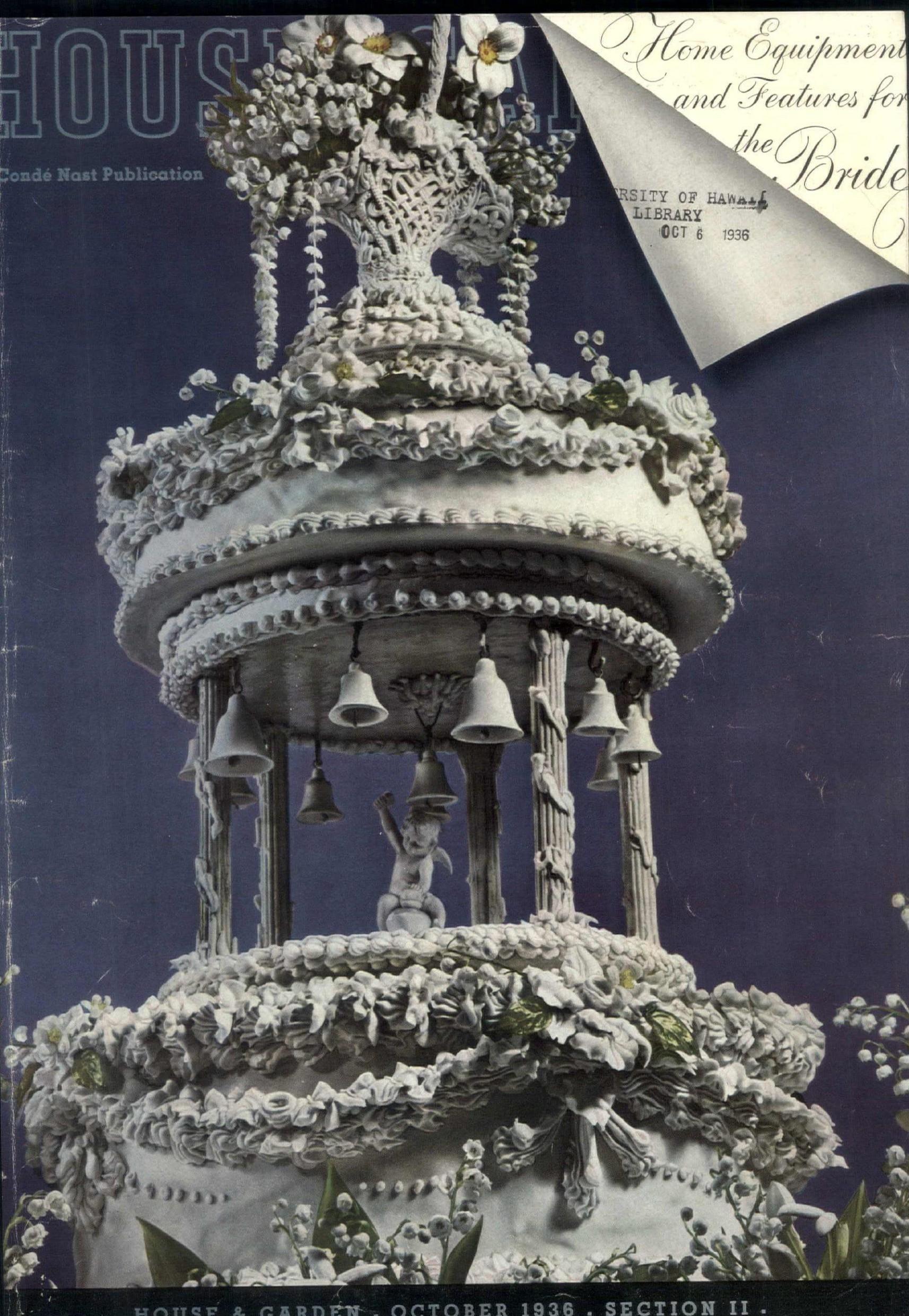
in daylight, lamplight, bright sunlight. Deep-pile, luxurious carpets, made seamless in widths up to 18 feet. Write for the Tru-Tone Carpet Book to the Alexander Smith Division, W. & J. Sloane Wholesale, 295 Fifth Avenue, New York.

HOUSE & GARDEN

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Home Equipment
and Features for
the Bride

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FORMAL YET FRIENDLY

this small combination living- and dining-room, 11 x 18 feet, owes much of its spacious charm to a most happy selection of floor. The basket-weave design of this Armstrong's Jaspé Linoleum seems to make the walls recede. Its soft tones suggested a color scheme that is elegant yet easy to live with. Your own rooms can be helped by similar color backgrounds—either specially designed as this one is, or selected from the many standard patterns in Armstrong's Linoleum. The way to get started is to see the floors at local linoleum merchants. Learn first hand the many comforting features of modern Armstrong's Linoleum—warmth, quietness, springiness underfoot—and the simplest cleaning ease (a daily light dusting and occasional surface freshening with Armstrong's self-polishing Linogloss Wax). You'll also discover that very satisfying factor—a price you can afford!



Any time of day is a happy one in a room like this. Starting with the floor, it is color-schemed for friendliness, relaxation and comfort. This floor, by the way, is an individual design in Jaspé Linoleum—Driftwood Gray No. 13 and Steel Gray No. 15—and illustrates the almost unlimited design possibilities of modern Armstrong's Linoleum. If you'd like complete specifications of this room, please write. They're free.

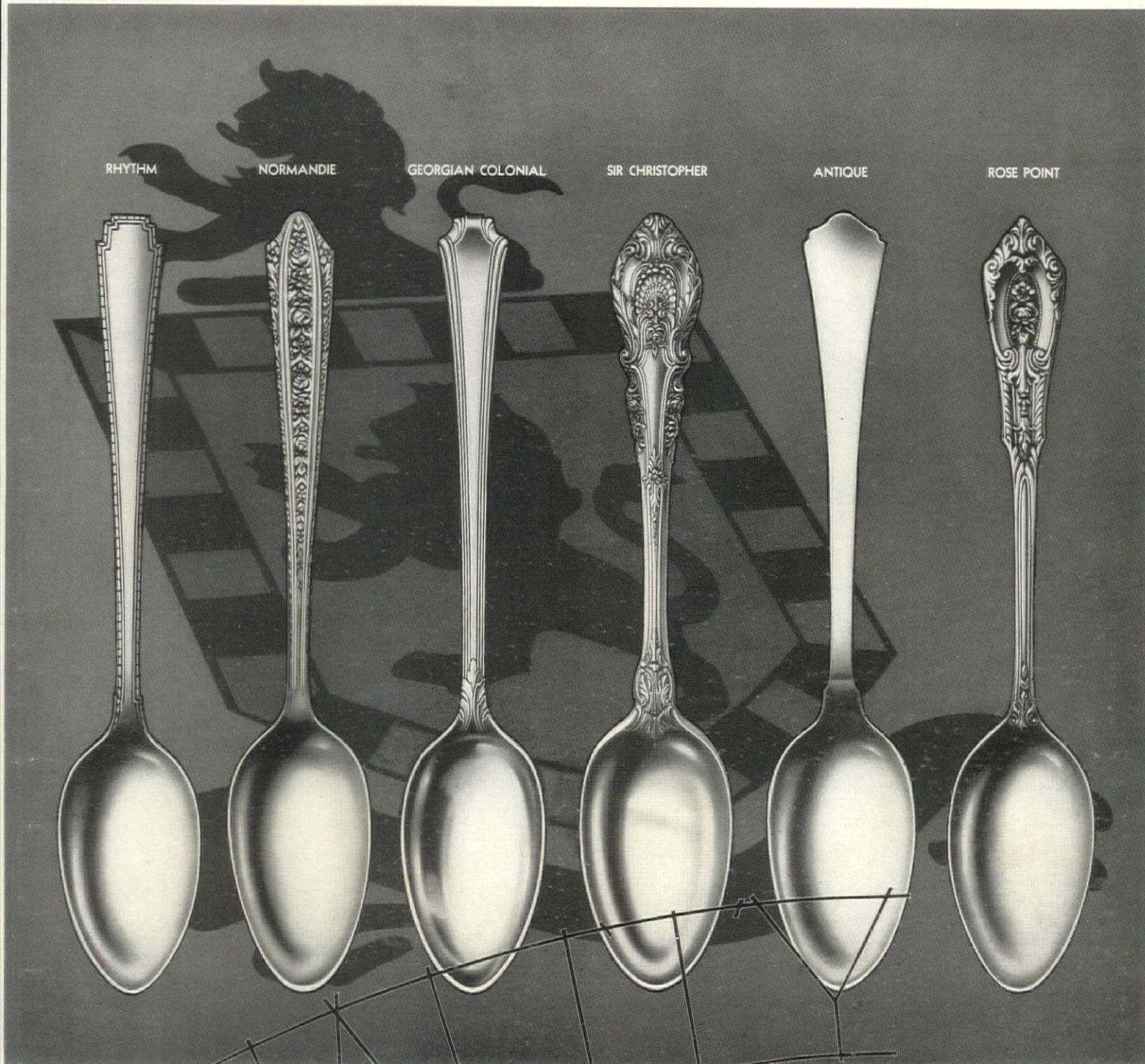


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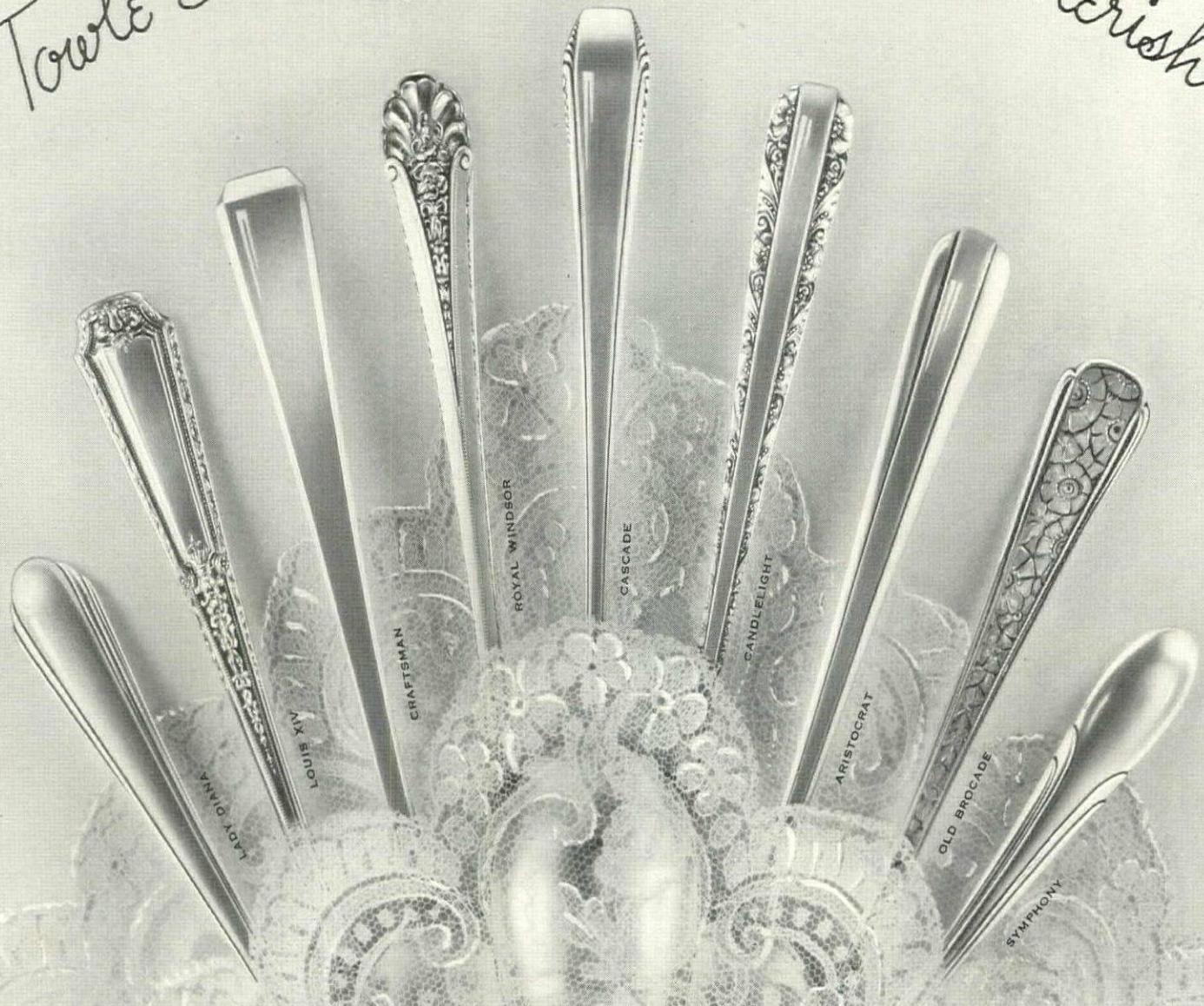
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HOUSE & GARDEN

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Richardson Wright, Editor · Robert Stell Lemmon, Managing Editor

Margaret McElroy, Associate Editor · Julius Gregory, Consultant

Mr. and Mrs. Johnston James
have the honour of
announcing the marriage of their daughter
Justine Mary
to
Mr. Julian Arthur
on Tuesday, the fifteenth of December
One Thousand, nine hundred and thirty-six
at Saint John's Church
New York

Mr. and Mrs. Archer Renwick Mason
request the honour of your presence
at the marriage of their daughter
Susanna Marvin
to
Mr. Richard Watson Carter
Tuesday, the twenty-second of June
at four o'clock
Cathedral of the Incarnation
Garden City, Long Island

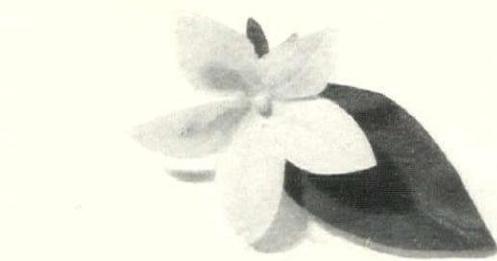


Wedding Etiquette

● Brides—may their number never be less—undergo a sort of sea change in the few weeks before their marriage: the most efficient and modern of them are apt to grow starry-eyed and absent-minded. But it is a strange creature indeed who is not interested in her own wedding preparations; and all parents are anxious, naturally, that their daughter's wedding shall be everything that taste and affectionate care can make it. Even though the family fortunes are small and the family's tastes of the simplest, a small and quiet wedding may be as charming an affair as the most pretentious, provided the same regard for convention is observed.

Sometimes, however, "convention" is confused with "superstition."

There is probably no human event in the world so surrounded by superstition as a wedding. Most sensible people ignore such traditional warnings as that of bad luck attending a wedding in May or on a Friday. But there is something colorful and amusing about obeying the time-honored dictum of "something old and something new, something borrowed and something blue, and a silver sixpence in her shoe." Many a bride has suffered from that silver sixpence (or a more prosaic shiny new dime) to bring her new life luck! Another charming superstition is the throwing of the

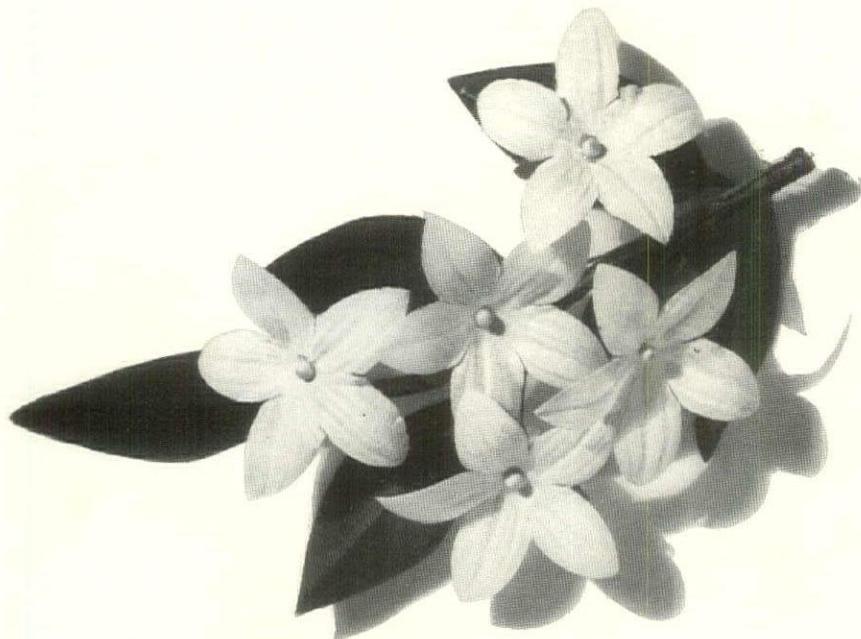


BY THE EDITORS OF VOGUE

bride's bouquet in the firm belief that the bridesmaid who catches it will be the next girl to be married. Still another old custom is the stirring of tiny silver favors into the bride's cake. A thimble, a penny, and a ring are the traditional ones, but modern jewelers have invented many others, as well. There are even brides who leave a seam in their wedding dresses unstitched until the last minute—because to wear a completely finished wedding dress before the wedding day brings unimaginable disaster!

There is only one superstition which seems to have neither a decorative, amusing, nor practical character, and which is, moreover, often confused with etiquette. This is the belief that it is bad luck for a bride

FIRST PREPARATIONS



to take part in her own wedding rehearsal. Since rehearsals of weddings are a comparatively modern development, it seems hard to believe that this superstition has any roots in antiquity. To heed it may prove to be a very real drawback to the wedding preparations. For a bride merely to "look on" at her wedding rehearsal is never so satisfactory as for her to take part in it herself.

LIST OF EXPENSES

Before we discuss in detail the many preparations for a wedding, it seems logical to list the expenses which are undertaken by the bride's family, and those which belong to the groom. Arbitrary as these rules may seem—and perhaps as unreasonable as any superstition—they are obeyed by all those who respect correct social usage.

BY THE BRIDE'S FAMILY

1. The bride's trousseau.
2. All wedding decoration, either in church or house.
3. The bridesmaids' bouquets.
4. The transportation of the wedding party to the church.
5. The church expenses, except the clergyman's fee. These might include such things as the carpet from curb to door, the awning, the music, et cetera.
6. The wedding breakfast.

BY THE GROOM

1. The bachelor dinner.
2. The wedding ring.
3. The bride's bouquet and the ushers' boutonnieres.
4. The clergyman's fee.
5. Transportation of himself and the bride from the church (unless the bride's family has a car, or one is lent for the purpose).
6. The wedding trip.

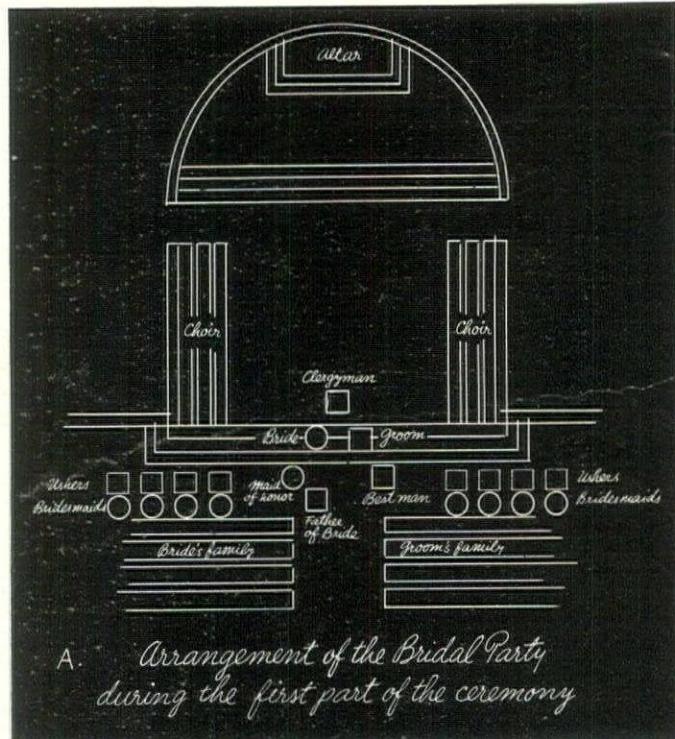
Probably, the first thing that the bride has done is to invite her friends to be bridesmaids. Indeed, she may have done this years before!

There are girls in the world unfortunate enough to have none but plain friends; and certainly a regard for friendship is more important than a regard for appearance. But, when it is possible to combine the two, the wedding party should be a memorable picture.

Next to the difficulty of choosing one's bridesmaids is the choosing of their costumes. It is extremely difficult for a brunette who is four feet eight inches tall to look her best in a frock and hat identical to one worn with great effect by a tall blonde; but this seemingly impossible feat can be achieved by means of taste, care, and infinite patience.

The other preparations for a wedding usually begin as soon as a date has been set. First of all, the church must be engaged for that date. There is no one day of the week more correct than any other for a wedding; except that smart weddings are never performed on Sunday, and a large church wedding should never be held in Lent. Protestants may be married quietly during Lent (for Catholics, a dispensation is required). But anything approaching festivity would be in poor taste, if not actually forbidden by the Church.

The clergyman whom the bride and groom want is asked to officiate. This is usually the clergyman of the church attended by the bride's family, although a difference in religious beliefs held by bride and groom sometimes alters the case. If the groom particularly wants a certain clergyman to marry him, the bride usually agrees to this. It is not at all unusual, also, for a wedding ceremony to be divided, and performed by two clergymen.



THE GUEST LIST

Before the invitations or announcements are ordered, several decisions must be made:

1. Whether the wedding is to be in church or at home.
2. Where the wedding breakfast is to be held.
3. Which guests are to be asked to the church only and which to both ceremony and wedding breakfast; or, in some cases, which are to be asked to the breakfast only and which, if the ceremony is to be private, to both; and, finally, which are to receive neither invitation, but an announcement instead.
4. The time of the wedding.

These points having been decided, a double list is made, to include the friends of the bride and her family, with addresses, plus the friends of the groom and his family. To avoid difficulties, this combined list should be promptly reduced to alphabetical order. If a secretary is employed, she may be entrusted with the task of addressing the invitations. Many families, however, attend to the sending of the invitations themselves, and in such cases, it is doubly necessary that the lists be properly arranged. One member of the family may then be responsible for A to D, the bride's sister may take over D to L, and so forth. If the invitations are a family affair, however, only those who have legible, as well as decorative, handwriting should be allowed to help!

If the wedding is a very large one, a professional secretary is often engaged to handle all invitations and acceptances, as well as many other details.

The smart hour for a wedding, in the East, is four or half-past four in the afternoon, or even a little later, if the wedding is a small one or is held in the country. A great many weddings also take place at high noon. And, although evening weddings are not fashionable in the East, they are considered

correct in the South and in the West—especially on the Coast.

INVITATIONS AND ANNOUNCEMENTS

All formal wedding invitations and announcements are engraved. The three forms which are accepted as correct are given on the following pages; but there are some general rules for all wedding invitations and announcements:

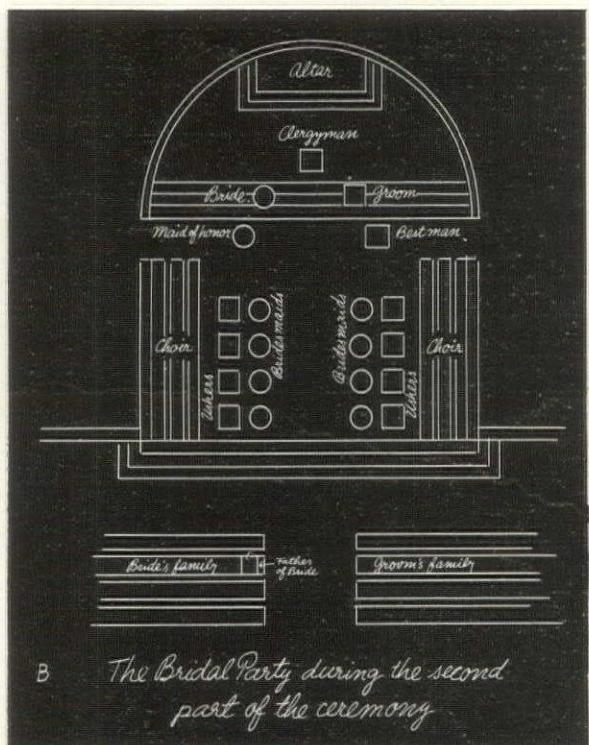
1. Wedding invitations, like any other engraved invitation, must be *really* engraved, never printed in any facsimile method.
2. The invitation to the ceremony is engraved on the front sheet of white or ivory notepaper, especially sold by stationers and jewelers for this purpose.
3. The engraving may be in block, shaded block, script, or Old English.
4. The invitation to the ceremony should be worded: "request the honor of your presence," except in the case of the invitation to the marriage of a widow or a divorced woman, when it is correct to say "the pleasure of your company."
5. Two envelopes are used. The inner one has no glue on the flap, and on the face of it is written only the name of the person to whom it is to be sent, not the address; on the outer envelope are written both name and address.
6. Announcements are engraved and sent in the same way that invitations are, but they are sent only to those who have not received invitations.

Following are the three examples of correctly worded wedding invitations. The first uses the phrase "your presence"; the second has a blank space in which is written the guest's name. The third combines church and ceremony invitations in one and would be used only in cases where all the guests are invited to the reception afterwards—as, for instance, in the case of some country weddings.

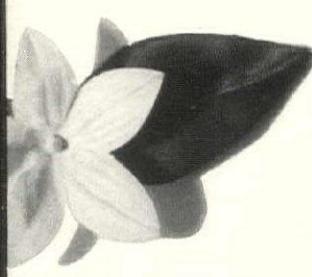
Form I

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF YOUR PRESENCE
AT THE MARRIAGE OF THEIR DAUGHTER
ETHELINDA
TO
MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT TWELVE O'CLOCK NOON
ST. MARTIN'S CHURCH
NEW YORK

(Continued on page 162)



B The Bridal Party during the second part of the ceremony





NYHOLM



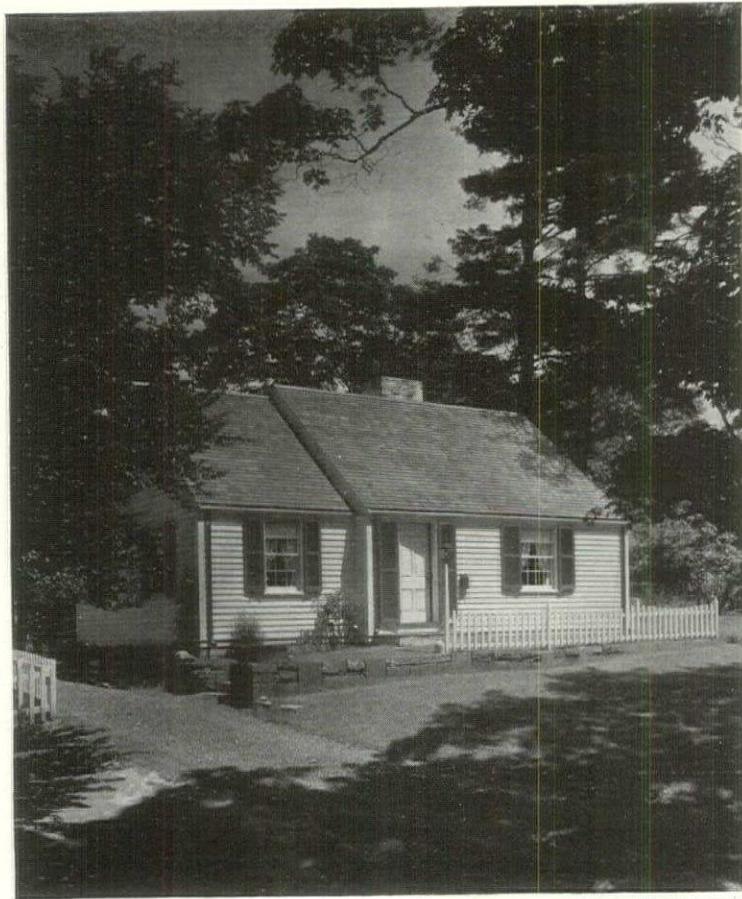
Have you seen the wedding gifts?

HERE are nineteen smart gifts chosen for both big and little purses. Nothing is over fifty dollars, and you can get one of these attractive presents for as low as six. Starting at left is a reproduction of a vivid Van Gogh still-life—lemons, green leaves and bright blue gloves, framed in natural wood: Raymond & Raymond. The crystal candlesticks have two tiers of glittering drops: Wanamaker's. Ideal for Georgian rooms is the electric clock in a Chinese Chippendale walnut case: Altman's. The glass salad bowl has an etched leaf design forming broad band: Ovington's. Below this are charming decanters with cut design of stars: Steuben. The Lalique glass pitcher is fitted with a silver plated top which transforms it into a Martini mixer: Saks-Fifth Ave. Completing this group is the bride's own gift—fitted suntan hide case with bottle tops in two shades of blue enamel: From Mark Cross.

Very practical is the party coffee urn shown center. This is electric, percolates twenty cups of coffee and is beautifully finished in chromium with walnut base and handle: Abercrombie & Fitch. Below it, mahogany hors-d'œuvre tray with blue and gold Willow pattern dishes: Alfred Orlit. The after-dinner coffee cups are decorated with gold dots: Mayhew Shop. Gold also is the leaf border on the Royal Cauldon dessert plates: From Ovington's.

The beautiful candlesticks in right group are silver plate with gadroon edge: Gorham. Below these—distinguished Queen Anne coffee service, also plated: Sloane. Next, covered dish in plate from International and, below, plated cream and sugar set on Chippendale tray: Macy's. The small plated tureen with revolving cover is for hot hors-d'œuvre: Sloane. A modern leaf design decorates the plated silver bowl: From Reed & Barton.

Completing this attractive gift array are Lord & Taylor's ivory and yellow pottery lamp with yellow shade and, next, a cache pot in the season's newest medium—gray plaster touched with gold: Elsie de Wolfe. The mahogany table holding these glittering gifts is from the Manor House.

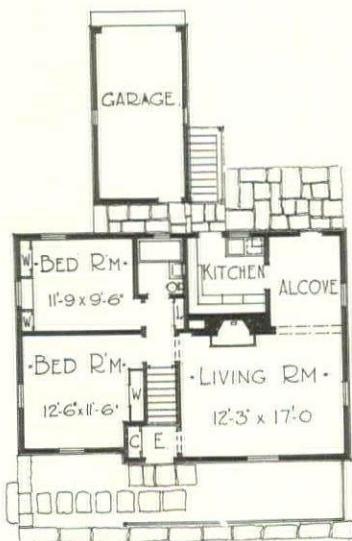


HAROLD H. COSTAIN

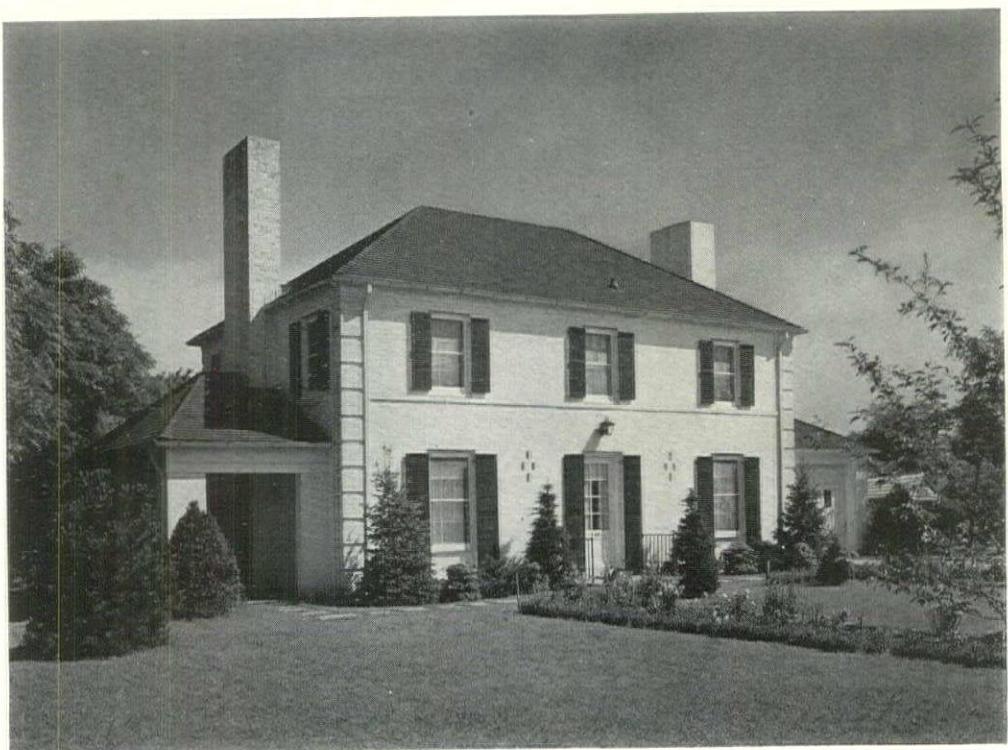
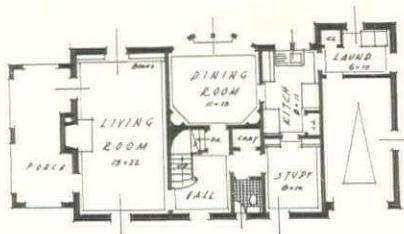
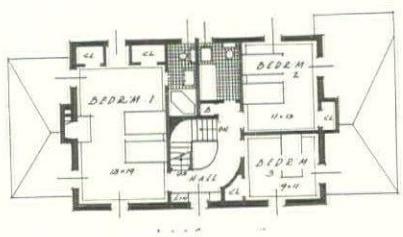
THE little New England cottage of Louis Labine, Esq., built in West Hartford, Conn., exhibits the unaffected simplicity characteristic of this type. Living room and alcove combine to form an uninterrupted area of good size; kitchen noises are skilfully deadened by the bathroom and chimney; the garage, although detached, may be entered through a covered passage. Roofing is weathered gray cedar shingles, while red painted blinds contrast cheerfully with the white clapboard walls. Insulation is afforded by 4 inches of mineral wool. The architect, Walter P. Crabtree, jr., tells us the house was completed late in 1935 and, at twenty-five cents a cu. ft. for its 18,672 cu. ft., cost \$4,662.

Four new thresholds for

the new Bride



A MORE comprehensive Georgian type, designed by Theodore Whitehead Davis, is shown below. The home of William Navin, Esq., of Port Washington, N. Y., is compact yet notably complete. The first floor washroom, study, and the laundry at the rear of the garage are features which distinguish many contemporary houses. The exterior surface is brick, painted white; the cedar shingles of the roof are a burnt red color; and blinds are bottle green. A blanket type insulation, $\frac{1}{2}$ inch thick, is applied to the house, and heating is afforded by an oil-burning unit and a vacuum steam system. The house contains 29,800 cubic feet, and the cost in 1935 was \$10,000, or 33½ cents per cubic foot.



SAMUEL H. GOTTSCHO



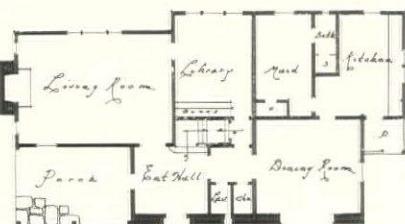
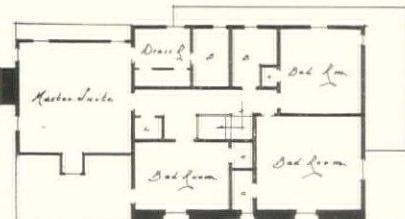
MURRAY PETERS



HAROLD H. COSTAIN

ABOVE, half concealed on its wooded site, is the house which Urbain G. Turcot designed for Albert H. Isleib, Esq. Even a cursory examination of the plans will demonstrate the completeness and convenience of this Early American type. The first floor includes a comfortable hall, a library and a lavatory in addition to the usual dining and living rooms. Upstairs we find a dressing room in the master suite and adequate provision for guests or children. The exterior is surfaced with stone and ivory painted shingles; the roof is dark brown shingles and blinds are brown. Oil heat and board insulation are used. Completed in 1933 in Riverside, Conn., the house cost 37 cents a cubic foot for 40,250 cubic feet, a total of approximately \$15,000.

PERENNIALLY popular among small houses is the Colonial type illustrated above in the house of H. H. Terry, Esq., designed by Edmund T. Mallory, architect. A variety of materials, stone veneer, stucco and shingles, are used on the exterior, all but the stone being painted white. The roof is gray slate. Wall board, one inch thick, serves both as insulation and as a plaster base. Built in Rockville Center, N. Y., in 1934, this house cost approximately 30 cents per cubic foot for 23,520 cubic feet, or \$7,100. To find out the approximate rate per cubic foot in your own locality, consult your architect or contractor.



Basic plans for decorating in a limited space

LIVING ROOM:

- 1 sofa
- 2 comfortable chairs
- 4 end tables—two for sofa, one for each chair
- 1 coffee table
- 1 desk, if no library
- 1 rug

DINING ROOM:

- 1 table
- 4 chairs
- 1 serving table (especially if there is no maid)
- 1 sideboard

BEDROOM:

- Double or twin beds
- Dresser or chest—both if room is large enough
- Night or end tables for double bed; or one for twin beds
- Vanity with drawers
- 1 comfortable chair—husband wants this
- 1 dressing table chair—wife needs this
- 1 rug

Necessary furniture

Color schemes

LIVING ROOMS:

Walls and woodwork: White
Drapes: Chintz of dusty pink, eggplant, chartreuse on a white ground
Rug: Eggplant
Sofa: Darkish dusty pink mohair that won't show the dirt—to match the chintz
1 chair: Chintz of the drapes
1 chair: Chartreuse

Walls: pale powder blue
Woodwork: same
Drapes: canary yellow
Rug: Nigger brown
Sofa: soft medium blue
1 chair: brown and blue modern figured material
1 chair: canary leather

Walls: canary yellow
Woodwork: same
Drapes: Pale gray and white wide striped fabric
Rug: Very dark gray, almost gunmetal
Sofa: Dull tomato
2 chairs: Lime with pale gray fringe
Pickled pine furniture could be used effectively here

DINING ROOMS:

Walls: Flowered paper in a small design, pink, deep red, deep green and white. White woodwork
Drapes: White with deep red and rather elaborate trimming
Rug: Deep green
Chair seats: Pink leather

Walls: dusty pink
Woodwork: bleached wood
Drapes: modern printed linen in pink, brown, dark jade green, royal blue
Rug: brown
Chairs: deep jade green

Walls: lime green
Woodwork: lime
Drapes: Canary yellow satin or taffeta lined in white
Rug: Black inlaid linoleum with design in white
Chair seats: Dark green and white stripe

BEDROOMS:

Walls: Deep lime green. Woodwork same
Drapes: Chintz combining deep lime, yellow chartreuse, deep tomato red, soft royal blue
Rug: Soft royal blue
Dressing table chair seat: Deep tomato red
Bedspread: Yellow chartreuse
Chair: Yellow chartreuse

Walls: peach
Woodwork: bleached wood
Rug: turquoise, not too strong
Bedspread: white
1 chair: printed chintz—peach, white, beige, turquoise, brown
Dressing table chair or stool: brown

Walls: Delft or powder blue (soft, dull)
Woodwork: white
Drapes: Chartreuse
Rug: Deep chocolate
Bedspreads: White
Chair: Patterned fabric of blue, chartreuse, pink, white and brown
Dressing table seat: Pink
Lamps and accessories: pink
White furniture
Furniture: Classic, Regency or Biedermeier—any one of these may be used

18TH CENTURY
OR
PERIOD

MODERN

CLASSIC



LIVING AND GAME ROOM COMBINED BY MCMILLEN, INC.

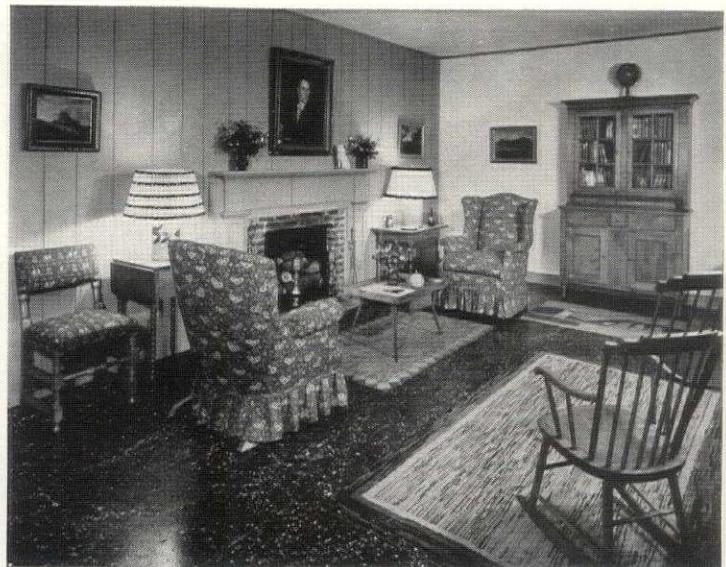
THE game and living room above has white walls and the ceiling white with the middle yellow. The deep bright blue floor has a white Astrakhan rug. The fireplace chairs are upholstered in a rough yellow cotton fabric and the other furniture is stripped oak washed in white. One entire end has built-in cupboards. The Georgian living room (below, left) has blue walls and mahogany furniture of the lighter Georgian character mixed with overstuffed pieces. The fireplace end of the American maple room is paneled. Two chairs are in red and white and other pieces maple.



First living rooms—Modern, American Maple and Georgian

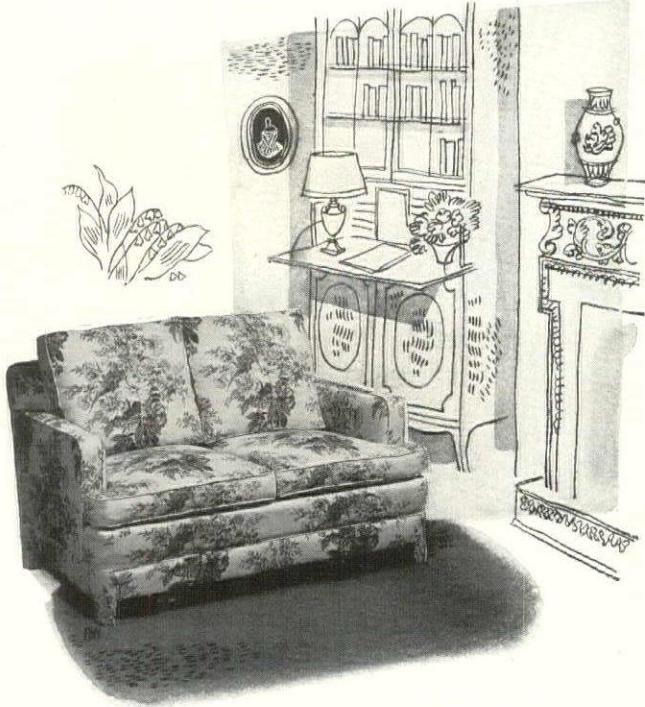


GEORGIAN BY L. BAMBERGER & COMPANY



AMERICAN MAPLE BY MACY

NYHOLM



At least she will need a love seat, such as this trim and clean-cut type with square arms, down cushions and flowered chintz upholstery covering over all. It is a Dunbar seat and she can get it at Macy's



Since House & Garden has been prophesying a return to elegance, the bride who has a large, formal living room might consider this distinguished Directoire sofa in smooth satinwood. It is a Mueller piece from Lord & Taylor

Some living rooms require occasional chairs and we suggest this armchair which is sleek in line and though small in scale lacks nothing in comfort. It comes from E. Wiener & Co., and will make a welcome gift for any bride

The bride furnishes her living room



A second living room requisite is a good desk and desk chair. A potential heirloom, such as this example, is of fruitwood in the Directoire style with delicate authentic detail—a Brunovan desk obtainable at Wanamaker's





The well furnished living room will have a bookcase and if bookcase and secretary be combined, so much the better for a limited space. Choose this W. A. Berkey block front secretary in pine or mahogany. Lord & Taylor



Of course you never have enough little tables. We found this jewel of a blond mahogany table, tiny in scale and perfect in craftsmanship. For cocktails, cigarettes or coffee. A W. A. Berkey piece from Lord & Taylor



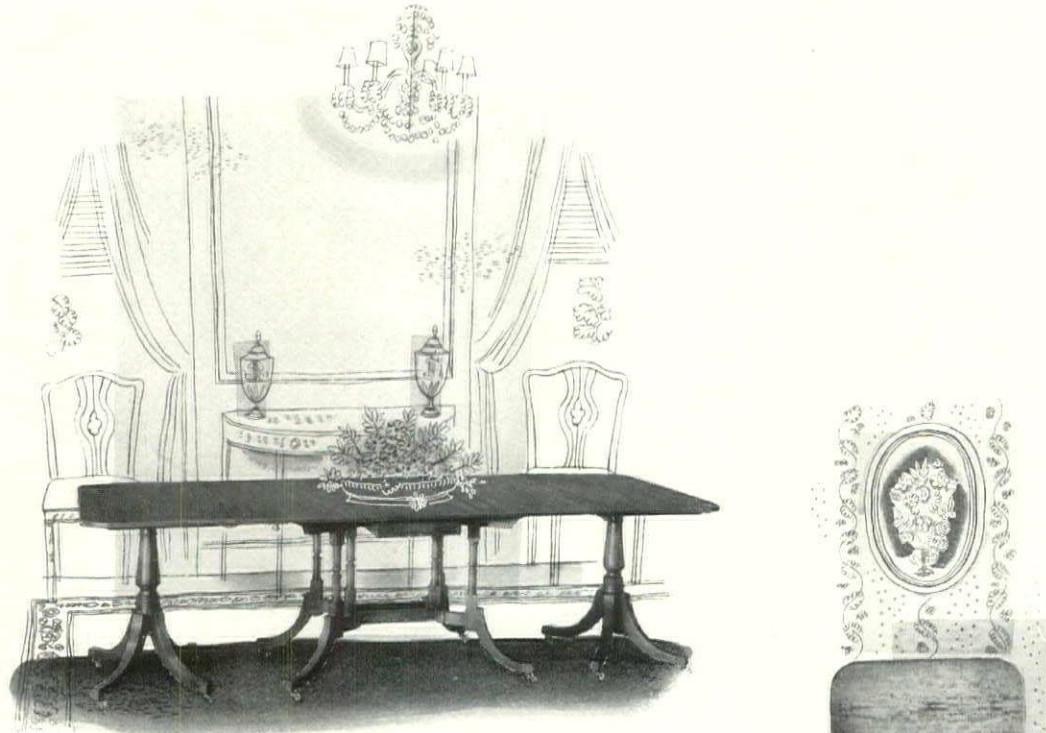
Below is something new in daybed sofas. Modern, yet suitable to traditional rooms. Blond wood, delicate in scale, it has leather upholstery and cushions and round pillows. Dunbar designed it; it comes from Macy's



From a notable collection comes this light-scale corner cabinet, a perfect occasional piece, although a pair would be desirable. You can have it finished in either amber or dark mahogany. Imperial Furniture Co.

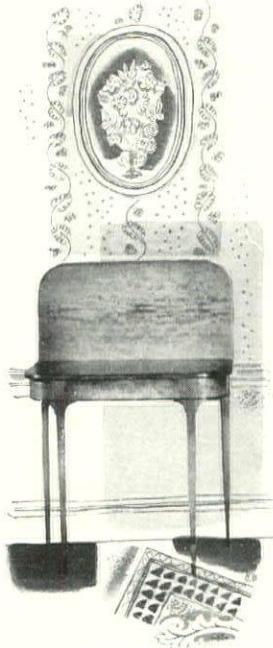


Two desirable pieces this time—mahogany drop-leaf table with drawer and magazine shelf. The proper height for a lamp. Then the blond wood wing chair in colorful quilted chintz. Chair from Altman's, table Lord & Taylor



For simple or elaborate dining

A DOUBLE service table consists of three sections. The two ends with tripod bases can be used as consoles. The middle section has an unusually graceful leg grouping. The wood is mahogany. A Baker design from Manor House. To the right is a serving table of commendable proportions. It could also be used for cards. The wood is finished amber or dark mahogany. From Imperial Furniture Company



THE two pieces below are suggested for the apartment where the young couple dines in the living room. The mahogany commode has drawers for silver and ample space for linen. From Charak. On it we have placed Empire urns in gilt and bronze and a black and gold mirror both from Charles Hall. The mahogany table is capable of being expanded. Chairs and table from Charak

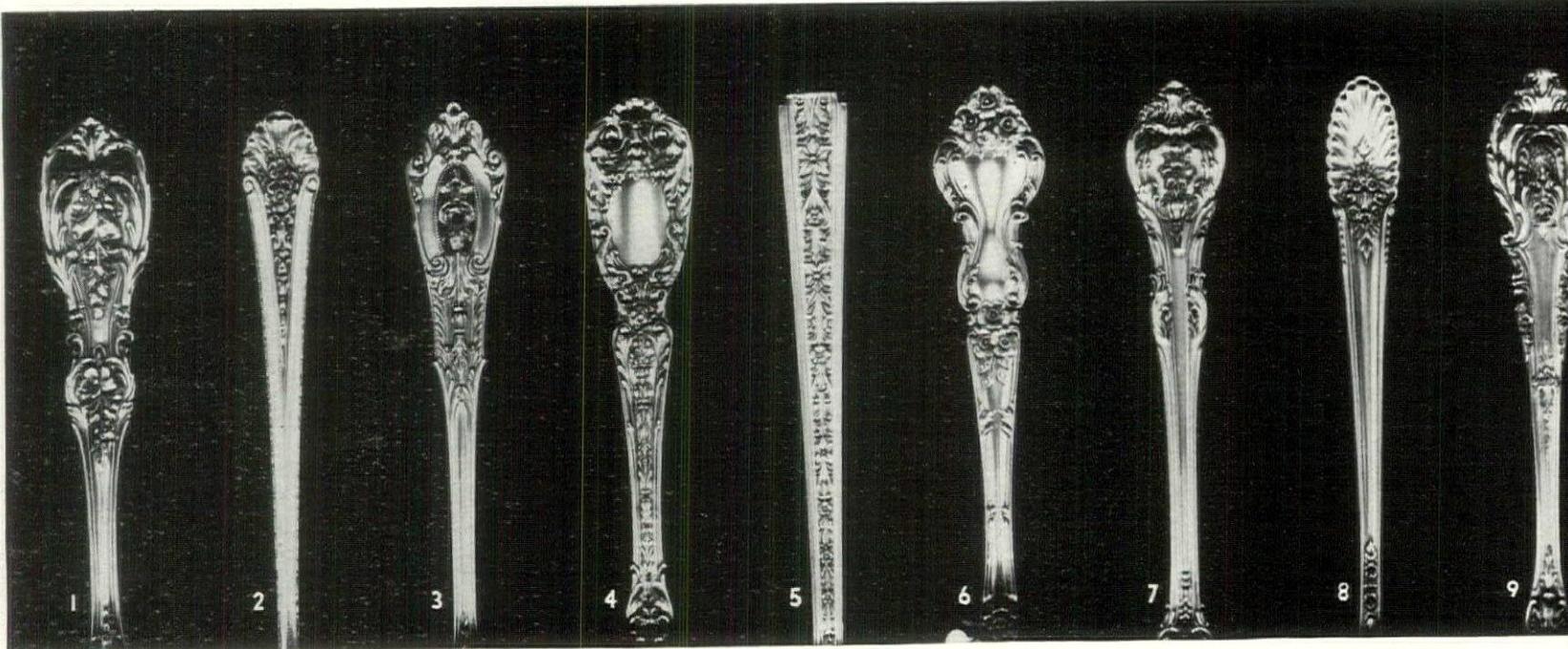




BRUEHL

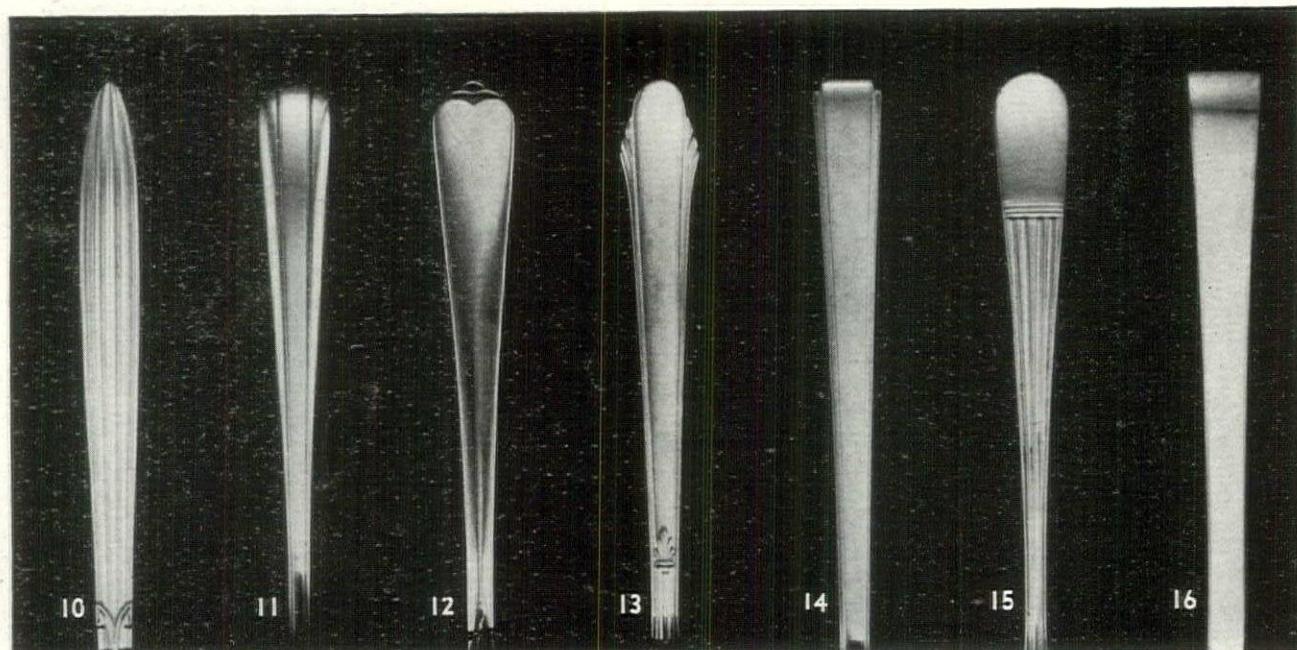
She may select a sideboard and chairs such as these Berkey & Gay pieces at Bloomingdale's and a Friedman mirror with bronze Empire leaf design at W. & J. Sloane. To equip the sideboard, two Charles Hall crystal vases from Tate & Hall and a Gorham Queen Anne silver tea service. The rug is Normandie, a design copied from one on the ship: F. Schumacher & Company. Champagne glasses: Plummer

Chosen for a bride



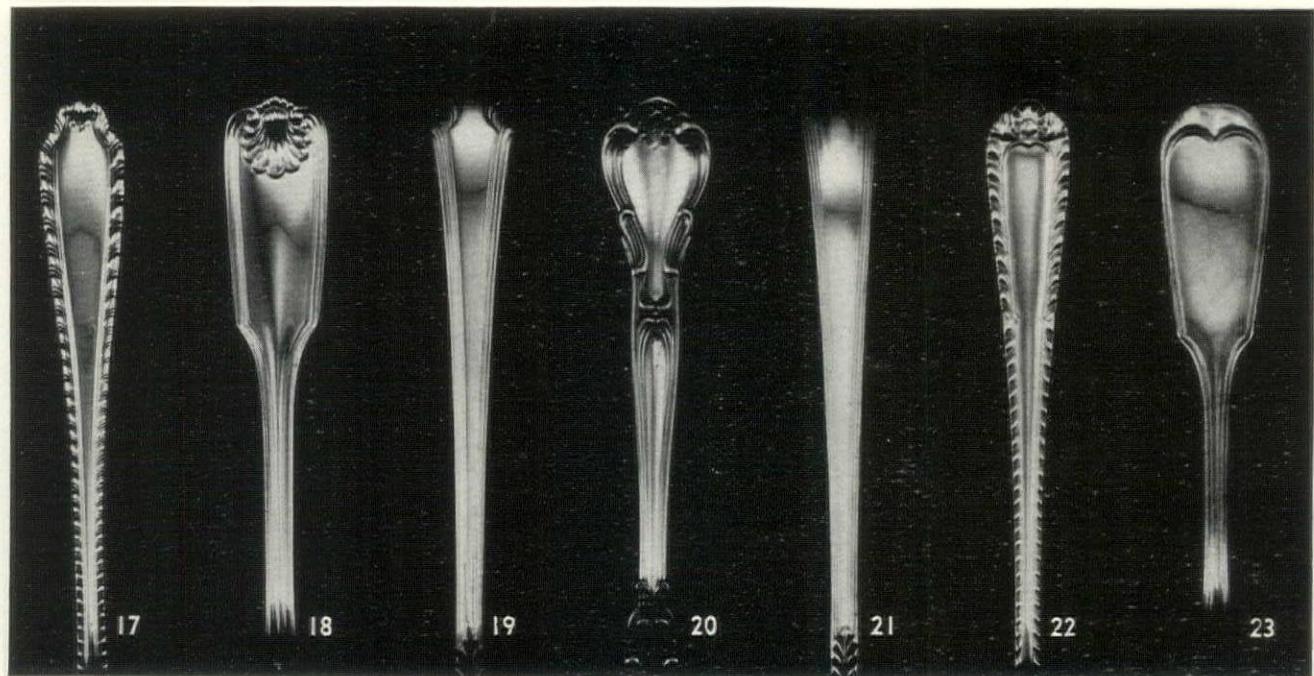
ORNAMENTAL patterns shown above . . . a selection from our best silversmiths, wrought in a manner as to place them in this classification. No. 1 is Reed & Barton's lavish "Francis I". No. 2 is "Royal Windsor" by Towle . . . suggesting the Georgian periods. Wallace's pierced "Rose Point" is No. 3. No. 4 is Gorham's richly decorative Florentine. 5, Lunt Silversmiths' "Chased Classic"; the center panel is embellished with floral motifs. 6, "Meadow Rose" by Watson, an interesting variation of the rococo. Gorham's new "King Edward", next (No. 7), inspired by the 18th Century. No. 8, International's "Riviera" has a Georgian air . . . shell and flower ornamentation. Wallace's "Sir Christopher" . . . rich, smacking of the Restoration.

**The bride gives
careful thought in choos-
ing her sterling silver**



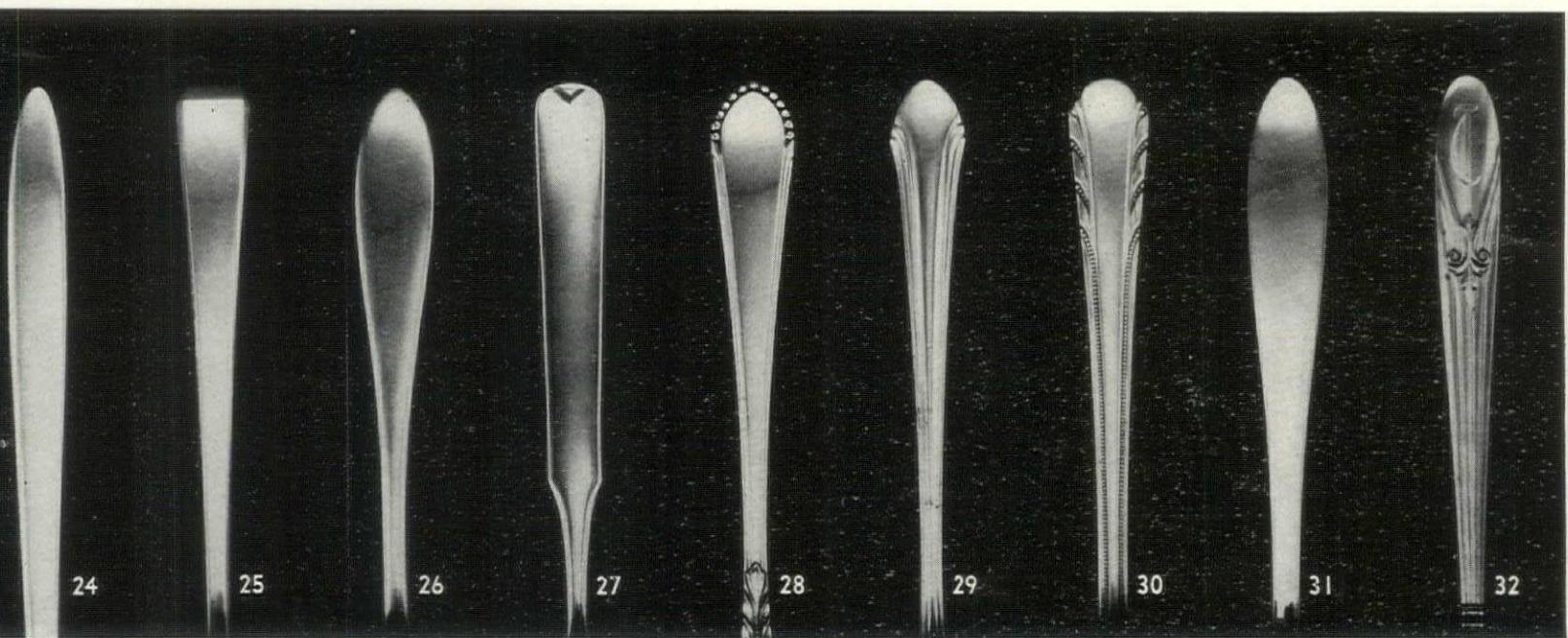
MODERN group above, selected to show decided departure from conventional, traditional lines and evidence of the new simplification of design. No. 10, Reed & Barton's attractive Jubilee pattern, adroitly combines restraint of line and ornament. Towle's "Aristocrat" (11) makes telling use of gracefully tapering planes. No. 12, Wallace's "Reflection" is rhythmic and slender. Gorham's "Hunt Club" (13) attains sleek and slender grace. No. 14 is Lunt Silversmiths' "Modern Classic" . . . well balanced and chaste, designed towards a really new form. 15 shows Watson's successful Dorian pattern, inspired by the details of the Doric order of architecture. No. 16, International Silver Company's "Continental", a new and distinctive line, uncompromisingly modern.

**Choice means deciding
on a charming accompa-
niment of her daily life**



**Here is no matter of a
passing fancy, but
a case of forever and ever**

TRADITIONAL patterns reflect the glory of the heyday of silver designing. They appear today as thoroughly satisfying as ever. No. 17, "Hawthorne", by Reed & Barton, is Georgian in spirit, making dignified use of period detail. No. 18 shows Towle's "Benjamin Franklin". It definitely indicates the epoch of that personage. "Georgian Colonial" by Wallace comes next, No. 19 . . . developed with grace and restraint. No. 20 is Gorham's "Chantilly", charmingly rococo in feeling. "American Directoire", (No. 21) by Lunt Silversmiths —pleasing line and classic ornament. No. 22 is International's dignified Gadroon pattern. Frank W. Smith's "Fiddle Thread" (No. 23). In its balance and distinguished threading it embraces the best in Early American design.



MARTINUS ANDERSEN

**She expresses her type
in her silver as
in her house and interiors**

SIMPLE designs created for modern use are more beautifully executed than ever. No. 24 is Reed & Barton's very new "Sonata"; its unusual shape and lovely simplicity slate it for great success. No. 25 shows us Towle's popular "Craftsman", has the feel of hand-made silver. 26, Wallace's "Puritan" is nicely proportioned and subtly molded. No. 27 is Gorham's effective "Christina" . . . a modern adaptation of a traditional theme. Next, the successful "Coronet" pattern (No. 28) by Lunt Silversmiths. No. 29 is Alvin's slender "Romantique". "Maytime" appears next (30) . . . a new pattern, delicately beaded detail: Alvin. No. 31 shows International's "Simplicity" . . . severely plain and graceful. No. 32 is Manchester's "Colonnade", decidedly new and lovely.

NEW GLASS



MARTINUS ANDERSEN



Bottom row, left to right:

A gay young fawn is engraved on this bowl of heavy Orrefors glass; Van Dugteren. The flame pattern in the low Fostoria bowl matches the candelabra on page 66 of the first section. Cylinder vase inspired by bamboo, and boat-shaped heavy crystal vase with vertical ridges; Mary Ryan. Next, a beautiful heavy crystal vase from Steuben. The pitcher with cutting forming an interesting diamond design, and the vase with the little stylized flowers, are Orrefors glass from Van Dugteren. The low Fostoria bowl shown at the end matches the candelabra illustrated on page 66 of the first issue

Middle row, left to right:

Three glittering crystal plumes form the base of the decorative fruit dish imported by Charles Hall. The delicate candlesticks next, copied from an English silver design, the glittering pouter pigeons and the beautifully-designed little decanter with cutting top and bottom are Steuben glass. Next, Fostoria's new decanter in a combination of frosted and clear crystal. A hand-cut diamond design decorates the practical Orrefors glass shaker which has cocktail glasses to match; Van Dugteren. Very festive looking is the pumpkin-shaped bowl for punch, at the end of this row; from Mary Ryan

Top row, left to right:

Four modern designs: Fostoria glass, big dots, fluted stem. Modern cut design on Orrefors glass; Van Dugteren. Heisey design with chevron cutting in stem. Smoky Swedish glass with red ball in stem; Macy's. Four 18th Century designs: Fine Waterford cutting and, next, a gay candlewick pattern with red, green or blue foot. Both from Seneca. Pairpoint's beautiful reproduction of old Waterford goblet. The heavy crystal glass at end of this group is from Steuben. For your best parties: Rock crystal, fern leaf cutting; Duncan & Miller. Steuben's heavy crystal goblet with deeply-cut leaf design. Rock crystal, modern swirl and dot pattern; Cataract-Sharpe. Last in this group, delicate thumb cutting on Orrefors glass. Next, Steuben decorates the highball, cocktail and old-fashioned glasses with your monogram



MARTINUS ANDERSEN

NEW PATTERNS in silver plated hollowware are both modern and traditional. Frequently they are made to reflect the character of patterns in sterling silver flatware, as in the case of the handsome tea service at top of this page. Made by R. Wallace & Sons, called "Duchess of Portsmouth", to accompany the same firm's "Sir Christopher" pattern in sterling. Oneida Community, Ltd. presents their "Classic" design (set at center of page). It is sleek of line and surface.

THE ITEMS at the bottom of the page have been designed to meet the need for informal service. A pyrex container for casserole or soufflé (left) fits into the tray-like base of silver, the flange of which is delicately chased. In the same line come sandwich and hors d'oeuvres trays. They bear the mark of Eagle Wm. Rogers Star, manufactured by International Silver Company. The water pitcher and tray of striking originality and simplicity is one of Reed & Barton's latest designs (right, top of page).

LATEST DESIGNS



IN PLATED WARE

18TH CENTURY designs remain in high favor. Three-sectional dish of Georgian inspiration devised for easy service of meat and vegetables . . . highly convenient at dinner for two (top of page, left) : new design by Reed & Barton. The Gorham Company presents the chop plate with bold rococo border in the English manner (top of page, right) : suitable for a variety of uses. At center is shown a covered dish for hot hors d'oeuvres. By International Silver's Webster Division

THE BRIDE will find service silver well designed and of the proper character to accompany her favorite flatware pattern. The new "Lexington" tea service shown above is still one more indication of the popularity of the traditional note in silver design. Making use of vertical flutes for its effectiveness, it is somehow suggestive of the manner of Paul Revere. With its pleasant, easy proportions and air of authenticity, it seems destined for success: International's Wilcox Division



Smart settings for first parties



HAROLD HALIDAY COSTAIN

THE striking setting above starts with table mats of pale blue damask in a decorative striped border effect: Mosse. Service plates are Spode china bordered in deep blue and decorated with a center motif in pinky-reds: Copeland & Thompson. The flat silver with the ornamental fluted handles, bowls and the candelabra are Reed & Barton designs. Glass is from Fostoria

FOR YOUR first dinner party we suggest the combination at the extreme left. On striped ivory damask from McGibbon are ivory Syracuse china plates with silver bands: Onondaga Pottery Co. The silver is Towle's "Royal Windsor" pattern and the glass is from Heisey

THE TEA service at the left is International's "Spring-time" pattern, and the forks and spoons are the same firm's "Primrose" design. Flowered plates are Spode china from Copeland & Thompson and the lace cloth is from Bournefield. Steuben glass urns hold flowers

Select your china from these bright new designs

Formal designs. Immediate right: Rosenthal china, gold wreaths on blue band. Next, reading clockwise: White coup shape, dark monogram; Macy's. Gray Spode, leaves in rust and gold; Copeland & Thompson. Platinum bands on ivory china; Oneida, Ltd. Lenox china, blue and gold wreath. Center: Wedgwood china with a green band and hand-painted flowers



Breakfast in bed. Start the day cheerfully with this charming new breakfast set made of Syracuse china. It's clear shining white, the simple decoration consisting of a delicate shell edge. From Mary Ryan



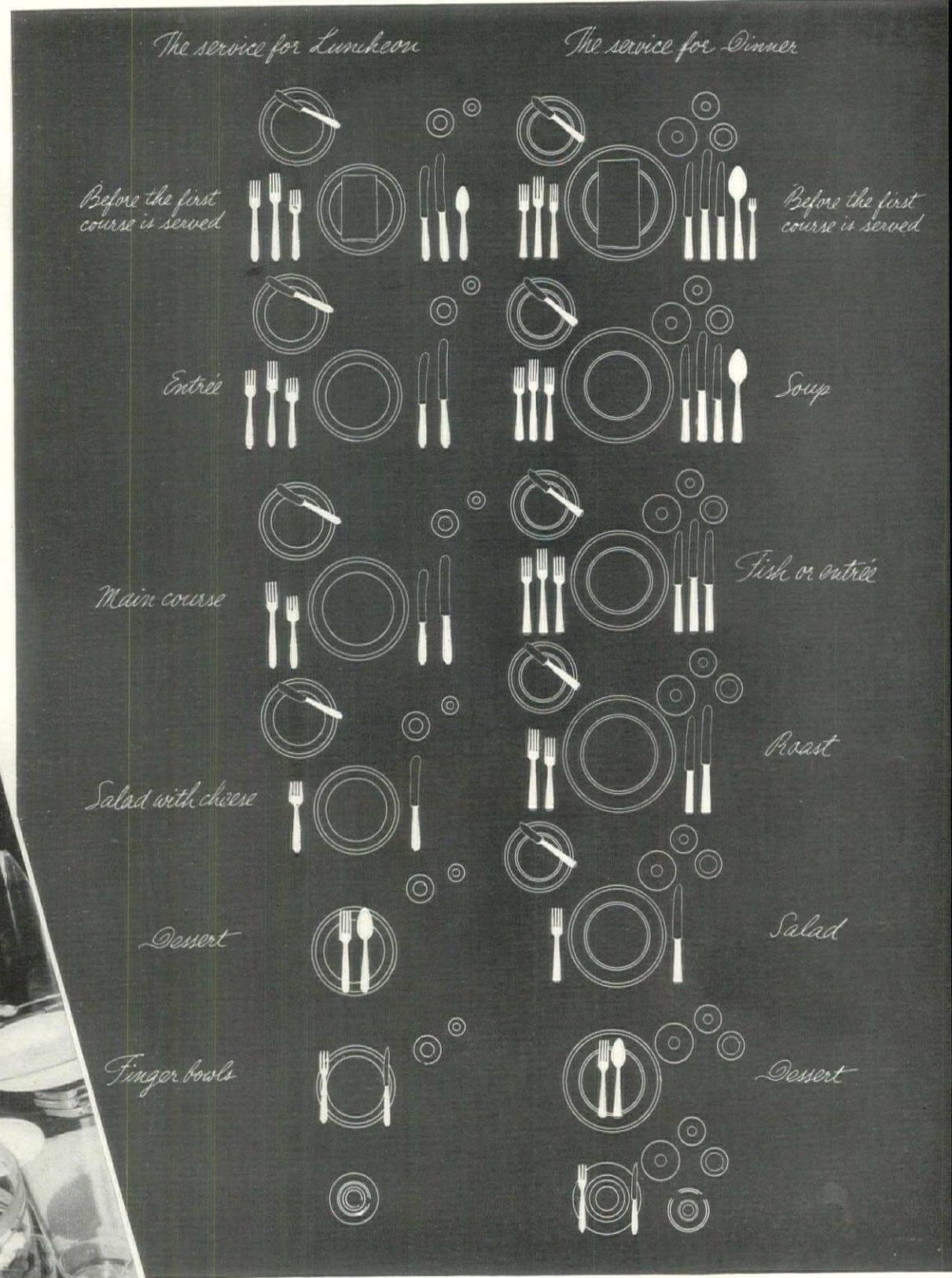
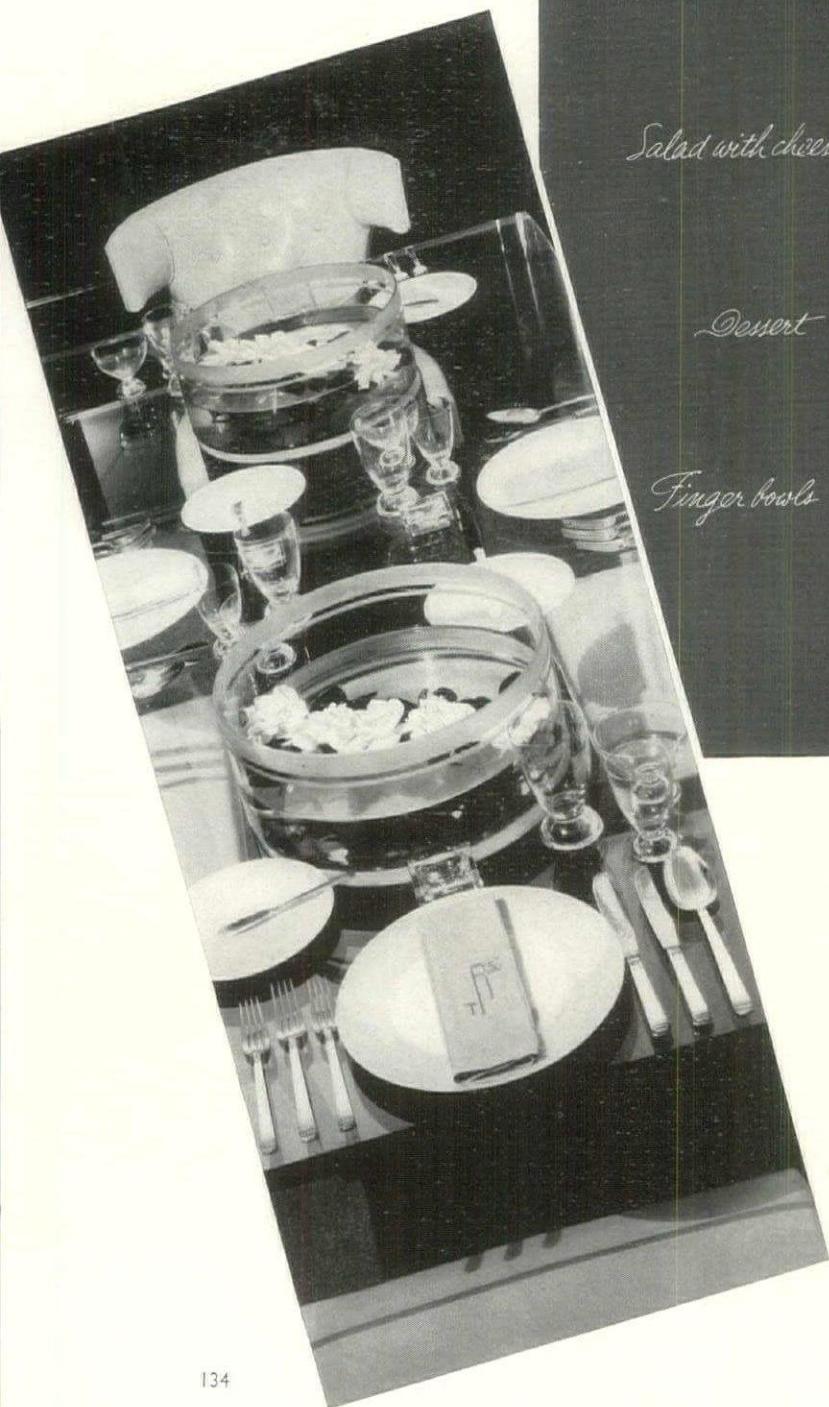
Informal patterns, left to right: Italian pottery, pink and chartreuse fruit on cream; Carbone. Modern flower design by American Limoges. Blue dotted border, coral and blue flowers; Fondeville. Candlewick border—blue, red, yellow or green; Pope-Gosser. Wedgwood salad plate, green leaves. Center: Pacific Clay Pottery, deep blue and white



Open stock patterns. Far right: From Sweden comes this decorative design in brown on cream body; Charles Hall. Right, below: "Barley"—Wedgwood's newest pattern in Queensware, has bright green leaves punctuated by yellow barley. Below: Spode's revival of an old pattern inspired by 18th Century silver shapes. This is deep ivory with a gold gadroon edge and is more formal in character than the other two



MARTINUS ANDERSEN



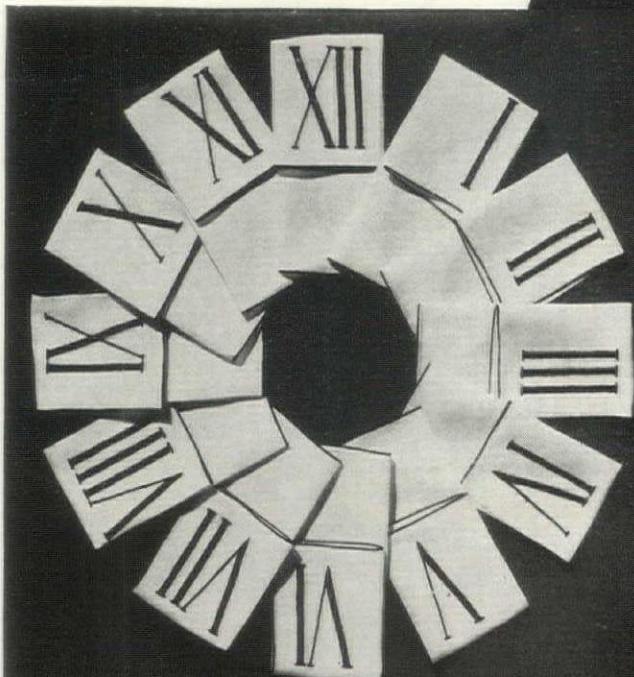
Luncheon and dinner settings

THE DIAGRAM above shows the correct service for luncheon and dinner, from the first course to the last. The silver must be neatly aligned and evenly spaced: rather closely if there are many places at the table; farther apart if there are few. In spacing the covers, a distance of two feet apart is a safe and comfortable plan. The table setting shown at left stresses simplicity in its appointments and ease of arrangement. Lunt Silversmiths' "Regency" pattern in sterling flatware fits beautifully into the crisp scheme. The white Lenox China and the glassware—an Orrefors design from Van Dugteren—add to the correct, simple composition. Gray damask napkins from Mossé

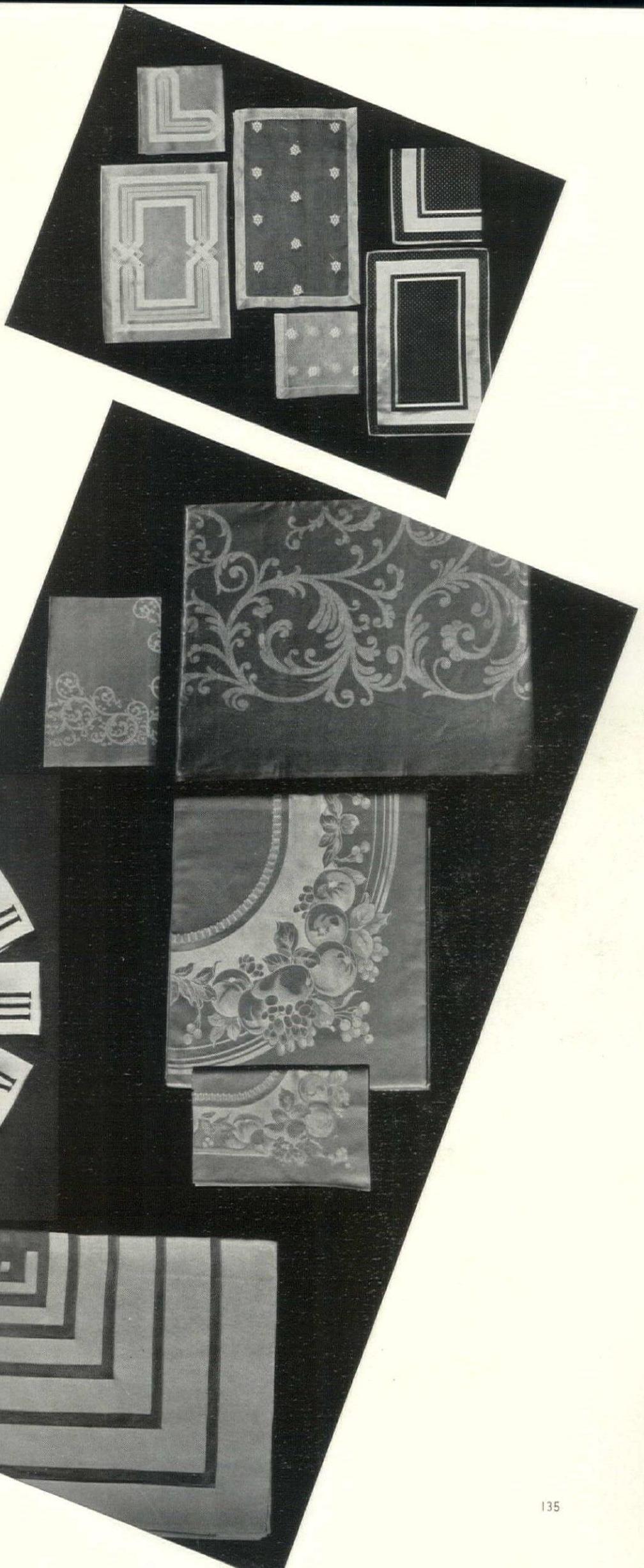
New table linens

For night and day

AT THE right are three smart luncheon sets widely different in type. Left to right: Pale blue rayon, self-tone stripe design; McGibbon. Next, pastel organdie embroidered in tiny white daisies; Mossé. Damask in the new burgundy shade, striped and dotted in gray; Leron. Below: Cocktails around the clock with napkins of sheer white linen embroidered in black; Mossé. The table cloths shown right start with a burgundy scroll design accompanied by a gray napkin, a new idea in table linen; Macy's. Next is a decorative fruit design in ivory damask; Grande Maison de Blanc. At the bottom is a Quaker Lace cloth of delicate green and white Celanese and cotton net



MARTINUS ANDERSEN



SILVER CARE

Silver, your most cherished gift, grows lovelier with age

HOW FAR back does your memory reach? Can you remember Thanksgiving dinners when you were very small, when aunts, uncles and cousins once, twice and thrice removed were all invited to Grandmother's and Grandfather's for turkey and cranberry and pumpkin pie and all the rest of it? After dinner—you were too young to be allowed to handle the exquisite china and glassware—your part, if you were very good, was to dry and polish the beautiful spoons and forks and knives given to Grandmother on her wedding day, perhaps by her grandmother, whose wedding gift they were almost a century ago. You dallied a little in drying them and putting them away in their flanneled niches in the drawer—they sparkled and gleamed so when they came out of the hot suds, and you were puzzled and curious to know why your reflection, seen so bright and clear in the bowl of a spoon, should still be upside-down! You saw how the elaborate repoussé and fine chasing were blurred a little from the touch of many hands, blending the once-sharp detail into a beautiful symphony of gleam and luster. Perhaps you thought then that silver had a way of being almost human—like the old faces of Grandmother and Grandfather, years of care and use had only served to make the pieces lovelier and fuller of character, more of a mellowed harmony of texture and form.

If you have the good fortune to be the eldest daughter or granddaughter, that silver will probably become your wedding-present also, but younger brides of the family have potential heirlooms in the new silver, in modern or classic design, which will be their most valued gift. Its value will depend on the care it is given, care repaid in dividends of endless beauty and service.

Silversmiths admit that silver may certainly be kept from tarnish and scratches by keeping it away from air and light and harmful elements. That is true. But they agree that in that case its potential beauty is wasted—it never acquires the richness of texture of really old pieces. The care of silver is so simple that there can be no possible excuse for not exercising it.

The two chief sentinels against tarnish and stains are soap and hot water. As soon as possible after your silver has been used, wash it in rich soapy water, removing all traces of food, rinse in clear hot water, and dry while it is still warm, in soft flannel or chamois. This suffices for your flatware which is in daily use. For your occasional pieces, such as large platters, candelabra, etc., polishing every two or three weeks with a fine silver cream or liquid is necessary. This cream, applied with a soft cloth or cloth-covered stick and rubbed lengthwise, removes effects of salt and other elements in the air. Cream should never preclude the use of soap and hot water—this should follow it, and all traces of cream should be removed from crevices in chasing and repoussé work. Dressing table silver such as mirrors, brushes and combs should not be immersed in hot water; this may melt the glue and loosen handles from brushes and glass from mirror shells. Wipe them carefully with a hot damp rag and polish as usual.

Never scour or scratch fine silver. Minute (*Continued on page 170*)

OCASIONAL pieces in sterling silver will have an exalted position as first in importance among the bride's gifts. They are to be her daily companions and will represent her before the world for a long, long time. In design they continue to carry on the tradition of the craft. The noble patterns of yesterday live now, much as they ever did . . . not necessarily imitated, but handled with creative interpretation by knowing designers. On the opposite page is grouped a number of useful and decorative objects . . . all bearing well-known marks of today, some reflecting period styles, others taking brave excursions into contemporary style. At the upper left are shown Watson's new candlesticks and bowl, the making of a distinguished table setting. Boldly scalloped edges and reeding are the decorative features. Lunt Silversmiths' "Early American" candlesticks appear at top left, made to accompany the bowl shown at center right; they reflect the simple style and early craft in this country. Water pitcher and tray (upper center) are made by Alvin. Bands of flowers mark them as belonging to the "Bridal Bouquet" pattern. Towle's new "English" centerpiece . . . round plate and compotier, appear at upper right. A variety of uses can be imagined for these lovely pieces. A boldly embossed edging, in the English 18th century feeling, ornaments them. Under these appears Gorham's after-dinner coffee service . . . the smart gadroon border makes it definitely traditional. Reed & Barton create the canapé tray at center. Wallace presents the charming shell dishes. The two-compartment vegetable dish has a Chippendale edge: Frank W. Smith. At the lower left corner is International's new bowl.



MARTINUS ANDERSEN

Occasional pieces in sterling silver



**Suites or piece by
piece, your bedroom
attains personality**

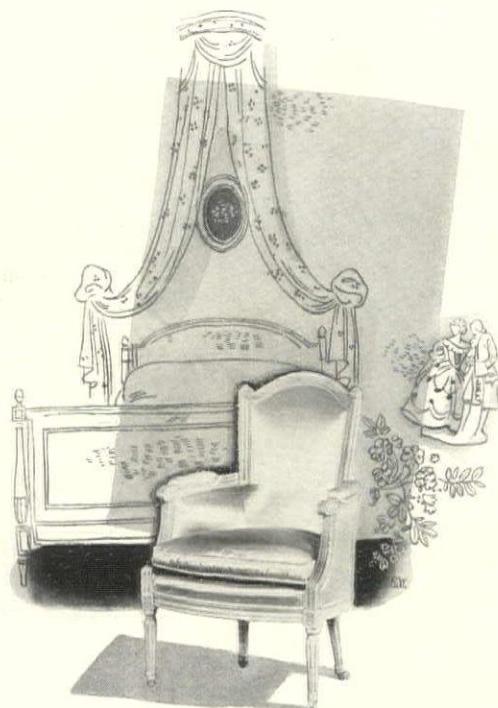
ABOVE is Heywood Wakefield's "Zephyr", a modern suite in an almost bone-white bleached maple. Below is a bedroom from one of L. Bamberger's model homes, in which individual pieces are combined. The bed is a Kendrick from Conant Ball's Guilford Group, with grayed-yellow brown finish. Midway is a dressing table designed by Thedlow—cherry red ribbon stripes on white taffeta, easel mirror with blue glass frame and etched crystal hurricane glass lights, the latter two from Westport Antique Company and Thedlow. Cherry red satin bench from Robert W. Irwin



FOR SERENE AND NOTABLE BEDROOMS

START in the corner with that little slipper chair—one of the essentials in every bedroom. A really distinguished small piece, suitable for even the most luxurious taste, it comes in a satin cover over either blond or dark wood. From Robert W. Irwin.

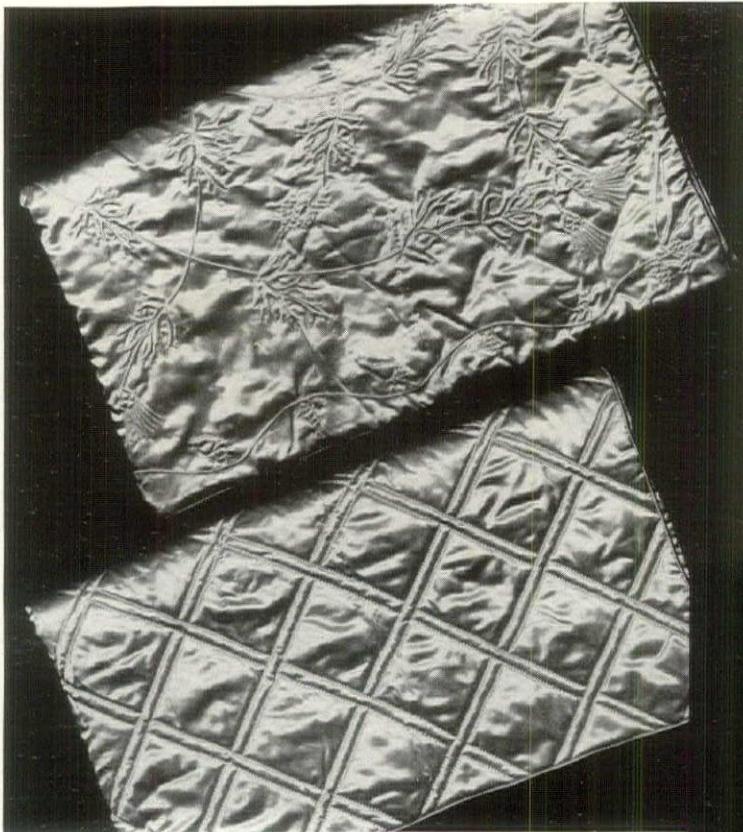
To assemble the photograph of the bed we sought out several sources. The bed itself is Louis XV provincial in pickled pine with a chintz headboard. Since pickled pine is now popular and French provincial is enjoying a revival, this type should prove popular. It came from Angelo Romano through Altman's. The Wamsutta Supercalé sheets and cases have scalloped edges and monograms in pale blue. A Carlin comfortable in ivory quilted satin comes from Saks-Fifth Avenue. Beside it stands a fruitwood Directoire chair, a two-tiered honey colored lamp table and an alabaster lamp with a dull blue opaque shade. These come from B. Altman & Co.



BESIDE beds and slipper chairs, other essentials for the bedroom include a chaise longue, a good chair and a commode. To represent the last essential we choose a roomy French Provincial commode in walnut (extreme right), accompanied by a gilt frame mirror. These were found at Kittinger.

The small arm chair is perfect in scale for the average bedroom. Its finish is either blond or brunette and the cushion is down-filled. From Robert W. Irwin. It could be used in almost any type of room except modern.

Among the advantages of the chaise longue we suggest is that one arm is long and the other short—a small matter that adds materially to comfort. It also comes in blond or dark wood and is finished in quilted satin. The legs would place it in the style of Louis XVI. This was selected at the Lakeside Upholstering Company.



THE double number above isn't really two quilts at all—it's a reversible coverlet. Use the diagonal pattern in a guest room for male visitors, and reverse it to the accompanying "Acorn and Thistle" design for feminine guests. A new thought for your convenience is the unseen attached flap which tucks over the mattress. You can order it in any color from Eleanor Beard

THE duo at right is played by two of the season's star performers. "Directoire" is the name of the graceful swag design which comes in a lovely shade of blue. This is wool filled and is sold by Carlin Comforts. Its partner, of brown taffeta, is edged in an ombré design shading from beige to rust-brown tones. This and other color schemes are obtainable from Palmer Brothers

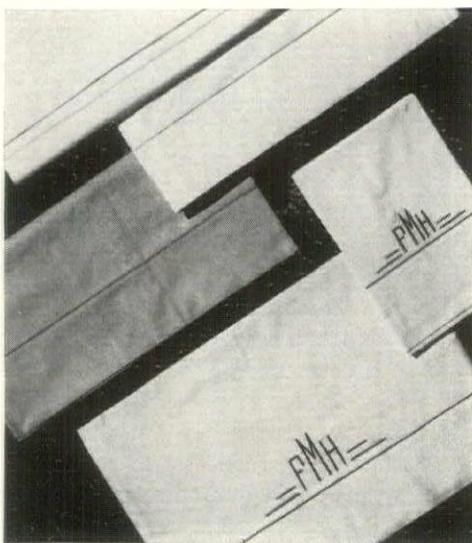
BELLOW appears a collection of the latest percale sheets. On the example in the upper corner is an anchor line that simplifies bedmaking; Nashua Mfg. Co. Next right, comes "Piped Tint"—a line of rose-colored piping in the hem in place of fancy stitching; Utica Mills. Below is Cannon Mills' new percale, while at extreme left is a solid turquoise-colored sheet by Pepperell

Bright coverings

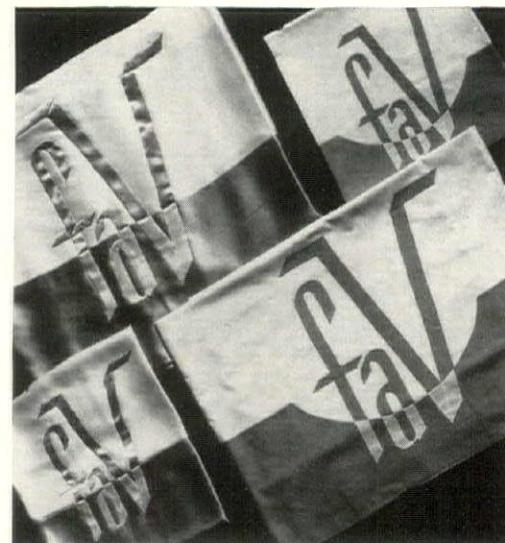
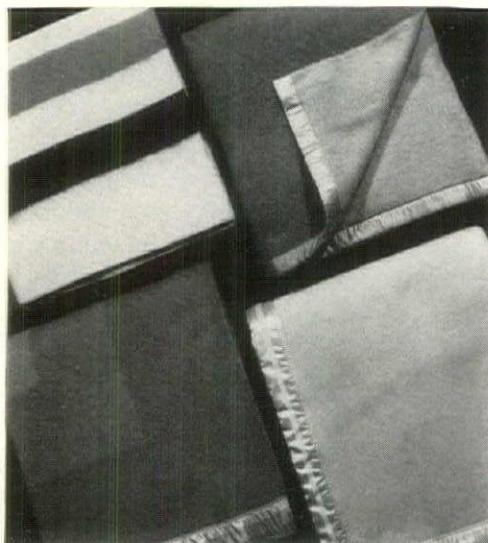
for the new beds

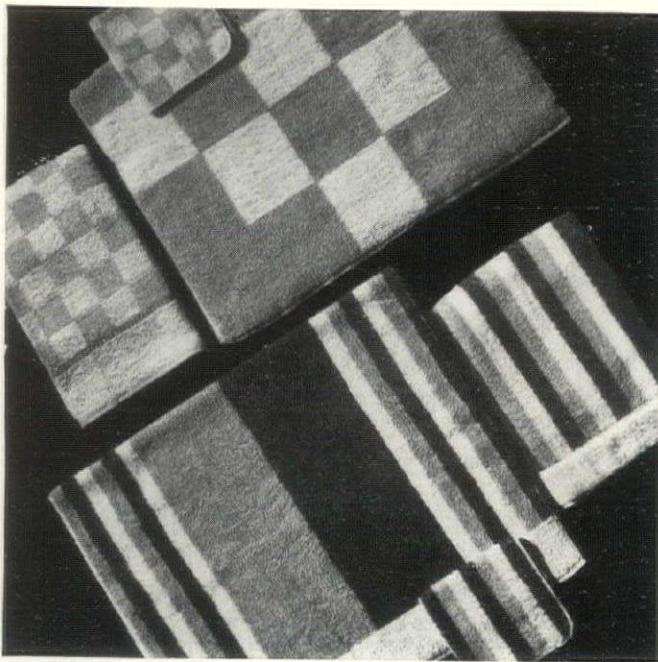


CENTER BELOW: The new blanket line-up: Left, striped design for knockabout use: Chatham Mfg. Co. Next, reversible coverlet: rust and gray: Nashua Mfg. Co. Lower left, brown with shaded edge: North Star. Right, a beautiful yellow blanket: Kenwood. Below, right. Striking ensemble consisting of gray and white percale sheets and pillow-cases and satin blanket cover to match. Mosse

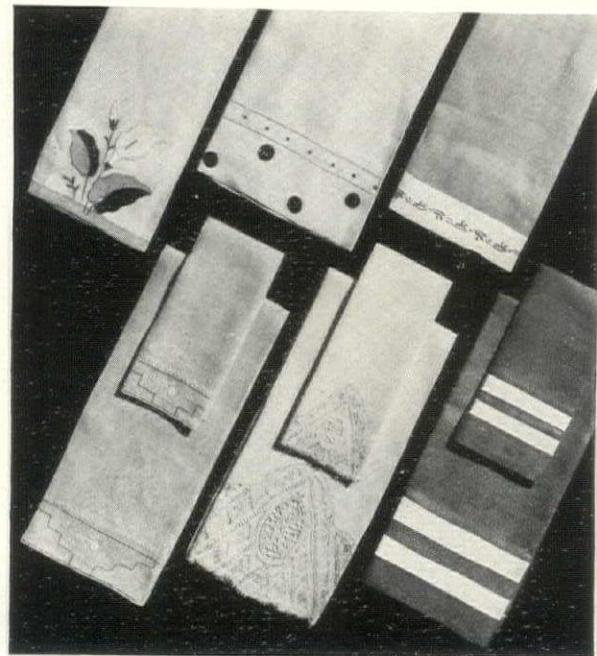


MARTINUS ANDERSEN

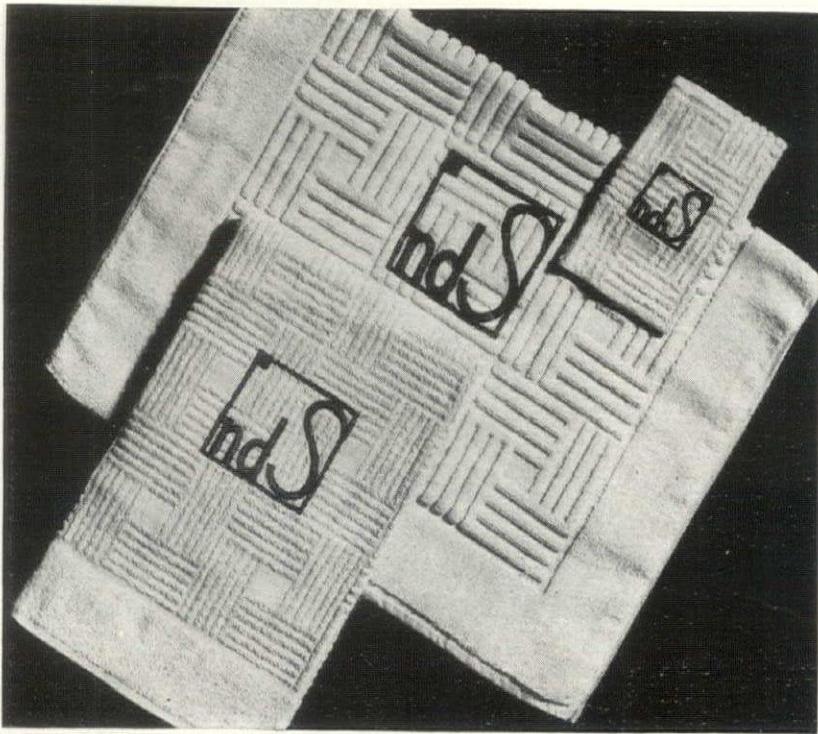




A CHECKERBOARD ensemble like the one above should cause a good deal of singing in the bath. Set of mat, bath towels and wash cloth in this block design comes in peach, green, blue, rose or black with white. From Cannon Mills. Accompanying striped design is colored in varied shades of green with a white border. You may also obtain this in many other colors: Martex



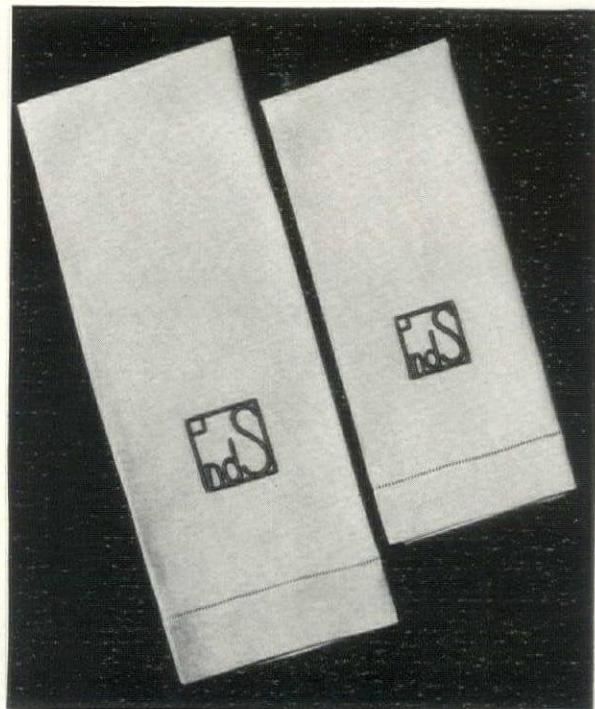
GUEST TOWELS, top row: pale yellow sheer linen—appliquéd Calla lily: Maison de Linge. Next, yellow—appliquéd brown dots on border: Leron. Last, pale blue linen beige hand decorated with delicate embroidery: Bournefield. Bottom row: blue guest and fingertip towels with fine drawn work: Altman's. Binche lace on huck: Mosse. White bands on emerald: Mosse



MARTINUS ANDERSEN

LEFT, behold the ultimate in bath linen: wash cloth, towel and mat of pale gray terry cloth decorated with a boldly modern monogram in burgundy. If you prefer to reverse the color scheme, you may order the set in burgundy with monogramming done in gray. Or you might assemble a complete set in your own favorite color scheme, From Mosse

BELOW are hand towels to accompany the bath set shown at left. They are conceived in the same colorings of course, with special emphasis upon the gray—the latest color in both bed and bath linen. Monograms in both sets were designed especially for the unusual weave of the bath ensemble. Material of the hand towels is huck, with a hemstitched border; From Mosse



The latest linens

to grace the bath

HER KITCHEN

Little or large in sections—by George Sakier

YOUR cook is an artist. The less drudgery the more inspired will be her results. Spare as much as you can, especially if *you* are the cook.

Not with a lot of distracting and complicated gadgets, but by making the normal time-honored tasks of the kitchen as easy and simple as possible, by providing the right place and right kind of place for materials and utensils. And by constructing this so that it will all function smoothly and continue to do so under the usual kitchen assault and battery.

IMAGINE a meat chopper not clinging by the grace of God to the narrow ledge of a distant, shaky table, but right where you are preparing the food, and as firm as the house itself.

Imagine a breadboard that lets down at the touch of a finger, rests firmly on the worktop, and is solid enough to pound a steak on. And with all the bread and cutting knives right there at the point of cutting, as well as a sharpener mounted there on the back of the board.

Imagine your cups no longer dangling precariously from hooks, but sliding gently and safely in a rack attached to the underside of the shelves.

Imagine a "kitchen dashboard" with sockets and switches for electric appliances, a pilot light and a bracket into which will fit a bottle opener, a rotary can opener, orange juicer and half a dozen other instruments.

Imagine a "mixer garage" with the mixer connected. Open the door and there you are or, what is more important, shut the door and there it isn't. All the accessories are in the cabinet right overhead.

THERE is a roll of paper towels and, believe it or not, it is actually right by the sink faucets, where, of course, it should be.

There is even a "kitchen office"—a small door lets down like a desk. And in the space behind it are pigeon holes for bills and room for cooking books.

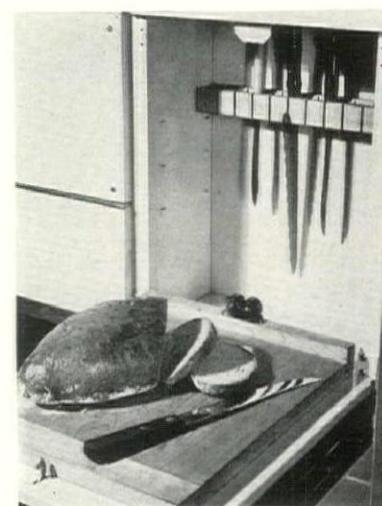
And last there is a food preparation cabinet. In it are arrayed all of the spices, condiments and extracts: the salt, pepper, ginger, sage, thyme, coriander and ketchup, and all the other small packages that are always lost or knocked over in the shuffle in the ordinary large cabinet. You don't have to open a door and poke around jars and boxes every time you want a pinch of salt or a bit of sauce. When you are through with the chores the cover lets down on the shelf. Right over the preparation cabinet behind the polished chromium strip is concealed the indirect lighting. This can be had at any or at as many points as desired.

These kitchens are composed of units assembled together. You can have just about any combination—from 15 inches long to 50 feet long, in a straight line or around corners to satisfy your needs or your whims or both.

Below the worktop you have (*Continued on page 158*)



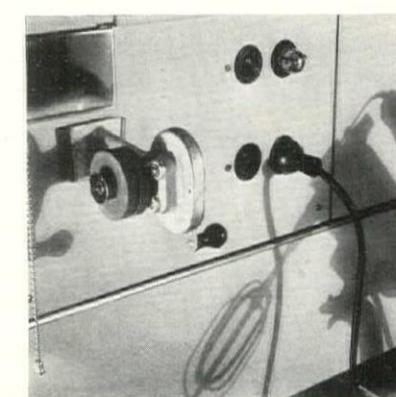
Meat grinder, ledge attachment



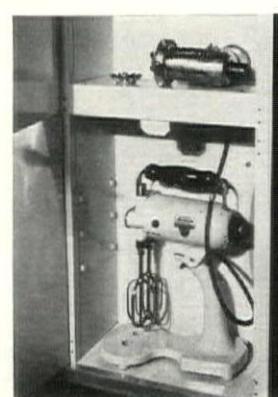
Breadboard



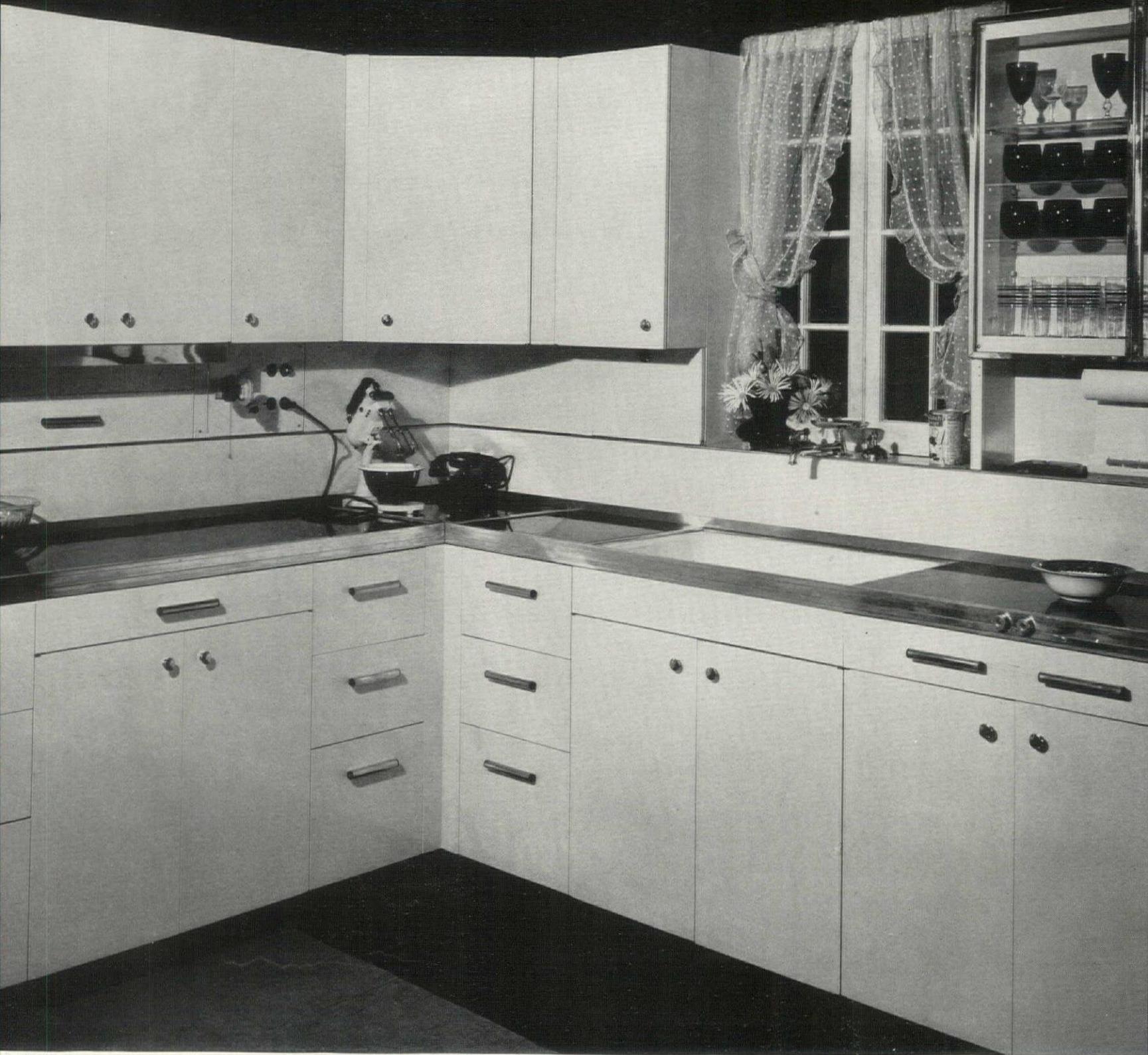
Cupracks



Kitchen dashboard

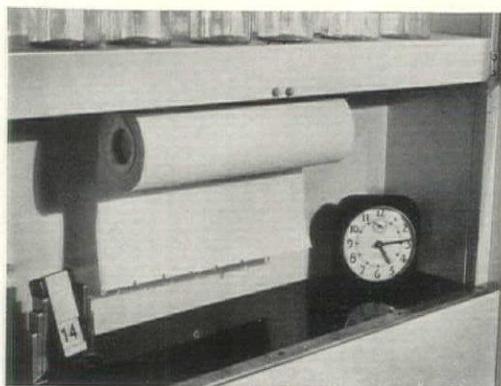


Mixer garage



NYHOLM

Kitchen assembled in work sections



Paper towel hanger



Preparation cabinet closed



Preparation cabinet opened

THREE TROUSSEAU KITCHENS

As kitchen showers are fashionable again, these lists may help to make

them a culinary success. They might also jog the purse of a generous

parent or uncle who still believes the kitchen the heart of the home

EQUIPPED FOR UNDER \$60.

- | Aluminum Saucépan, 1 quart
- | Aluminum Saucépan, 2 quarts
- | Aluminum Saucépan, 4 quarts
- | Aluminum Saucépan, 6 quarts
- | Aluminum Double Boiler, 1 quart
- | Aluminum J. C. Pan
- | Aluminum Roaster—(10 lb. Fowl)
- | Aluminum Fry Pan—7 inch
- | Aluminum Percolator—4 cups
- | Biscuit Pan—8
- 2 Layer Cake Pans
- | Deep Pie Plate—10 inch
- | Cast Iron, Chrome Plated Skillet—10 inch
- | Pyrex Casserole—oval—1 quart
- | Teapot—5 cups
- | Wood Spoon, 13 inch
- | Basting Spoon, 14 inch
- | Cake Turner
- | Cook's Fork
- 2 Pot Holders
- | Chromium Plated Tea Kettle, 2 quarts
- | Kontanerette Set, 4 jars—22 oz. each
- | Canister Set, 4 pieces
- | Bread Box
- | Pyrex Butter Dish
- 1 Set Aluminum Measuring Spoons
- | Aluminum Measuring Cup
- | Glass Rolling Pin
- | Cutter
- 2 Tablespoons
- | Can Opener and 1 Bottle Opener
- | Corkscrew
- | Potato Masher
- | Grater
- | Universal Meat Grinder
- | Egg Beater
- | Apple Corer
- | Large Kitchen Knife, Stainless Steel
- 2 Vegetable Knives, Stainless Steel
- | Spatula
- 3 Reno Yellow Bowls, 1 quart—1½ quarts—2 quarts
- | Border Mould, 1½ pint
- | Coarse Pot Strainer
- | Wire Strainer and 1 Tea Strainer
- | Orange Strainer
- | Orange Reamer and Jug
- | Vegetable Brush
- | Red Dot Salt, Pepper & Flour Shaker
- | Mop
- | Broom
- | Dust Pan
- | Dust Brush
- | Scrub Cloth and Brush
- 2 Dish Cloths
- | Dish Drainer
- | Dish Pan
- | Galvanized Pail
- | Polar Tray, 17"x11"
- | Sanican
- | Step Stool
- | Cake Cooling Rack
- | Knife Sharpener
- | Sink Strainer
- | Flour Sifter
- | Waste Basket
- | Cutting Board
- | Pyrex Measuring Cup
- This set consists of eighty-two pieces. If stainless steel pots and pans are preferred the price would be around \$73. Chosen by Lewis & Conger.

100 PIECES ABOUT \$70.

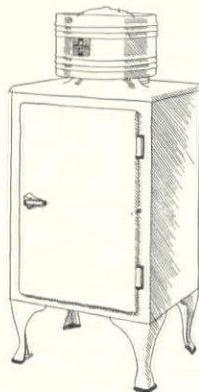
- | Wearever Sauce Pan
- | Wearever Sauce Pan
- | Wearever Sauce Pan W/Cover
- | Wearever Sauce Pan W/Cover
- | Wearever Sauce Pan W/Cover
- | Wearever Double Boiler
- | Wearever Tea Kettle
- | Wearever Double Roaster
- | Chrome Fry Pan
- | Chrome Fry Pan
- | Percolator
- | 5 PC Red Canister Set
- | Bread Box to Match
- | Step on Can Sanitop
- | Vegetable Binet
- | Broomette
- | ½ Dz. Dish Cloths
- | Scrub Brush
- | Howard Mop
- | Set Red Mixing Bowls, 3 pieces
- | Box Asst. Cookie & Sandwich Cutters
- | Alum. Angel Cake Pan
- 2 Muffin Pans
- | Tea Cake Pan
- | Pyrex Casserole
- | Pyrex Casserole
- 4 Pyrex Egg Dishes
- 6 Pyrex Custard Cups
- | Square Grater
- | Dish Pan
- | Dish Mop, Cotton
- | Egg Beater
- | Alum. 2-Cup Measuring Cup
- 2 Pot Cloths
- | Rolling Pin
- | Cutting Board
- | Vegetable Slicer
- | Wire Potato Masher
- | Set Wood Spoons, 5 pieces
- | 2" Wire Strainer
- | 2½" Wire Strainer
- | 6" Wire Strainer
- | 8" Wire Strainer
- | Set Alum. Measuring Spoons
- | Vegetable Brush
- | Tumbler Brush
- | Percolator Brush
- | Melon Mould
- | Ring Mould
- | Cookie Sheet
- | Loaf Pan
- | Biscuit Pan
- | Handy Comb Fruit & Veg.
- | Top Off Jar Opener
- | Edlund Jr. Can Opener
- | Set Cutlery, 6 pieces
- | Pr. Kitchen Shears
- | Sink Shovel
- | Plate Scraper
- | Sink Strainer
- | Rubber Dish Drainer
- | Stepstool
- | Only Flour Sifter
- | Tala Egg Slicer
- | Apple Corer
- | Ice Pick
- | Butter Whip
- | Basting Spoon
- Hammacher, Schlemmer selected this kitchen for the bride.

A KITCHEN COSTING \$90.

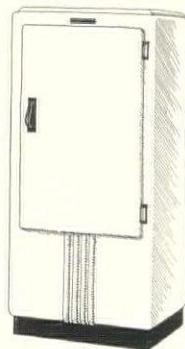
- | Polar Lipped Saucépan—Green, 1½ quarts
- | Polar Lipped Saucépan—Green, 2 quarts
- | Polar Lipped Saucépan—Green, 3 quarts
- 2 Covered Sauce Pots—Green, 3 quarts
- | Covered Sauce Pot—Green, 6 quarts
- | Polar Enamel Cooking Kettle, 6 quarts
- | Polar Enamel Double Boiler, 1½ quarts
- | Polar Enamel Tea Kettle, 4 quarts
- | Polar Enamel Percolator, 8 cups
- | Savory Enamelled Roaster—Green, 12 lb. Fowl
- | Chromium Plated, Cast Iron Dutch Oven
- | Chromium Plated, Cast Iron Skillet, 9 inch
- | Chromium Plated, Cast Iron Griddle, 10 inch
- | Biscuit Pan—8
- 3 J. C. Pans—9 inch
- | Pyrex Pie Plate, 10 inch
- | Pyrex Round Casserole, 2 quarts
- | Pyrex Butter Dish, 1 pint
- | Pyrex Measuring Cup
- | Lettuce-Green Teapot, 5 cups
- | Sta-Dry Salt & Pepper Set
- 3 Lettuce-Green Bowls, 1 pint, 1 quart, 3 quarts
- | Canister Set, 4 pieces
- | Chrome Roll Top Breadbox
- | Kontanerette, 5 Jars, 29 oz. each
- | Wood Spoon
- | Set Measuring Spoons
- | Cook's Fork
- | Large Kitchen Knife, Stainless Steel
- 2 Stainless Steel Vegetable Knives
- 3 Basting Spoons
- | Grapefruit Knife
- | Cutter
- | Can Opener and 1 Cap Lifter
- | Potato Ricer
- | Grater
- | Meat Grinder
- | Egg Beater
- | Apple Corer
- | Spatula
- | Border Mould
- | Wire Strainer
- | Orange Strainer and 1 Tea Strainer
- | Jiffy Juice Extractor
- | Egg Slicer
- | Vegetable Scrub Brush
- | Flour Sifter
- | Colander
- | Cake Cooler and 1 Cake Turner
- | Rolling Pin
- | Knife Sharpener
- | Corkscrew
- | Sink Strainer
- 2 Pot Holders
- | Mop
- | Broom
- | Dust Pan
- | Dust Brush
- | Galvanized Pail
- | Scrub Cloth
- | Scrub Brush
- | Dish Pan, 17"x11½"
- 2 Dish Cloths
- | Dish Drainer
- | Tray, 17"x11½"x¾"
- | Garbage Can
- | Waste Paper Basket
- | Step Stool
- | Vegetable Scoop
- | String Bean Slicer
- | Potato Masher
- | Alum. Meas. Cup
- | Egg Poacher
- | Plate Scraper
- This kitchen was suggested by Lewis & Conger.



This new electric range fits snugly into its appointed niche. Fast and efficient, it includes a top thrift cooker and improved heating elements. General Electric



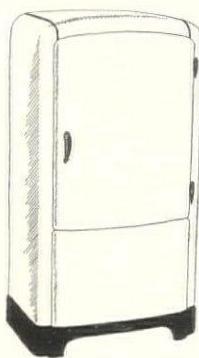
Toe pressure on a pedal opens the door of this refrigerator. The freezing mechanism is sealed in above the all-steel, porcelain enamel cabinet. General Electric



Even a watermelon can be comfortably accommodated in this new refrigerator. Adjustable shelves, utility basket and crisp-ing pan are included. Westinghouse



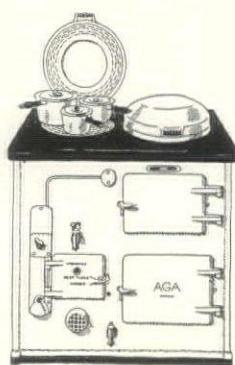
Divided it stands, with a work top separating the two pairs of burners. A swing-out broiler and three-in-one burners are other features of this gas range. Magic Chef



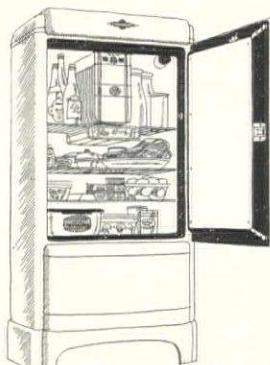
Soft shades of green, tan, and mother-of-pearl, as well as white, make this very efficient model exceptionally adaptable to the kitchen color scheme. Norge



Good organization of space within this new refrigerator makes orderly storage possible. Heavy insulation aids in maintaining constant temperatures. Kelvinator



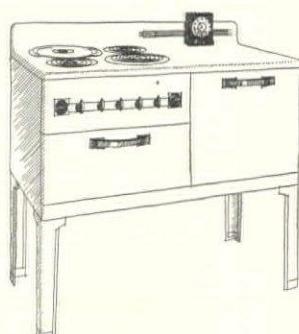
Eighteen to twenty dollars pays for all the anthracite this stove will consume in a year. An automatic control maintains cooking temperatures at proper levels. Aga



Not so deep, but wider, is this new refrigerator which features a more economical refrigerating unit, a fast freezer and an abundance of larger cubes. Frigidaire



The open door reveals a convenient device for keeping small articles from getting lost. This model has over 15 square feet of shelf space, and makes 168 ice cubes. Crosley



This modern table-top electric range is attractive and easy to clean and the variously sized heating units afford great flexibility and efficiency. General Electric

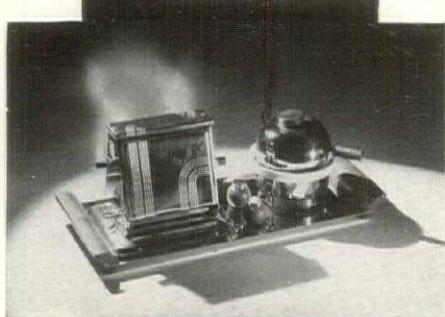
HOT & COLD NEWS

These latest ranges and refrigerators demonstrate a constant improvement in the heavy artillery of the kitchen

NOW THE BRIDE IS IN THE KITCHEN



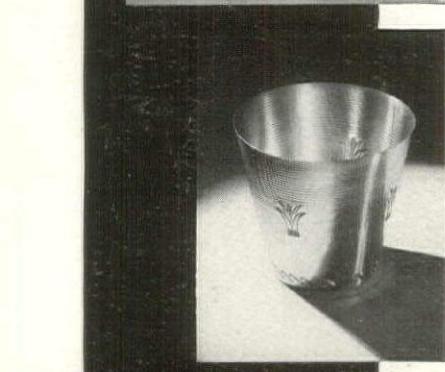
THESE three shining units are part of a five-piece West Bend oven set, designed to fit into one oven at one time. Handles and covers are constructed to save needed space. From B. Altman.



SPECIAL service at breakfast time, with hot, crisp toast and eggs your favorite style, all done by electricity. Salt and pepper shakers add a gay note. Manning Bowman set from McCreery.



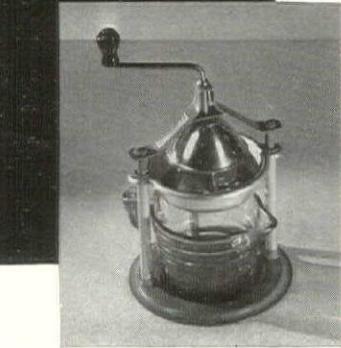
AUTOMATIC General Electric waffle iron of chromium with white handles. It is so efficient that the admiring eye need scarcely pause to watch for delicious results. Lewis & Conger.



AGLEAMING spot at the kitchen window or a decorative addition to the pantry table is a Revere flower pot of knurled brass or copper to hold any blooming plant. Comes from Bloomingdale.

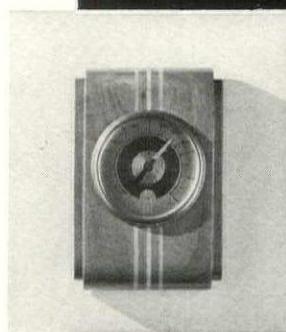


LEFT-OVERS get a longer lease on life, and a tastier and safer one, when they are protected by convenient Protection covers or neatly tucked into Everfresh utility pouches. Lewis & Conger.



THE most juice with the least effort is guaranteed by this Handy-Andy juicer. The top grips the fruit firmly, the handle turns easily, the simple mechanism is easy to clean. Bloomingdale.

NEWEST gadget to lighten the smoker's burden is a combined ash-tray and match-lighter. As you pull down the match, it lights. Refills make this everlasting. Hammacher, Schlemmer.



AND now they are styling the temperature. At least, this newest of Weston thermometers is cased to cheer you by its looks whether you like the weather hot or cold. From Lewis & Conger.



STAINLESS steel, long the practical delight of institution cooks, now comes to your own kitchen in a good-looking kettle. The enamelled saucepan has a sealed rim. Hammacher, Schlemmer.



THE simple design of this new Mirro aluminum percolator not only gives it eye appeal, but makes it easy to use on stove of any size, and no problem at all to clean. McCreery.



WHEN the toast is finished, it jumps forward and stays warm until you want it. Another electrical triumph to smooth the path of wedded bliss. Universal automatic toaster. Macy.



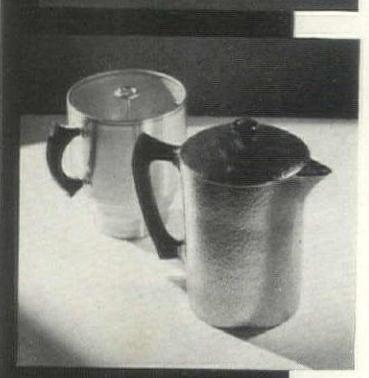
BLUE comes into the kitchen. The white Nesco enamelware has covers of lovely delphinium blue. B. Altman. Matched in color is the Hall oven-proof china casserole. Wanamaker.



To assure tempting roasts that need not be arduously watched over, this Wear-Ever aluminum Dutch oven is self-basting. It has new rounded sides and flat bottom. Comes from B. Altman.



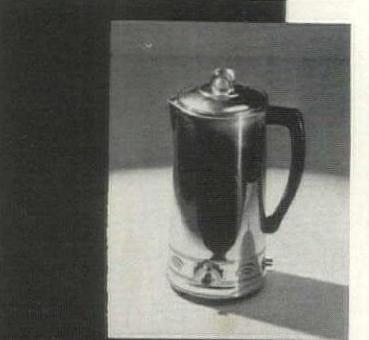
There is not room to show or list the many versatilities of this Westinghouse electric mixer. It hits a new high in operating efficiency and its black and white finish is very smart. Bloomingdale.



HAMMERED Club Aluminum coffee maker, smooth inside for cleanliness. When the coffee basket is removed, the good-looking pitcher may come to the table. Solid metal holds heat. Gimbel.



INEXPENSIVE and indispensable, a crumber set of Chase chromium with white starred handles and a matching butter dish with ice compartment to keep the pats in shape. Franklin Simon.



SET a dial and you get, almost sweeter than music, coffee to your taste, light, medium or dark. An automatic electric percolator that permits each person to be a coffee connoisseur. Macy.



PLACE the cheese upon the board, press upon it firmly with the small stringed instrument, and behold myriad slices, ready to be served. Convenient and notably uncostly. From McCreery.

A SMALL light indicates "done", but the toast stays warmly inside until you twist the red handle to lift it to the top. A dial guides the color of the toast from light to dark. From Gimbel.



TOASTMASTER goes de luxe in a hospitality tray set complete with four individual service trays, slicer, relish dishes and the new toaster by Norman Bel Geddes. From Hammacher, Schlemmer.



FOR buffet service, coffee brewed in the Silex manner, with plenty for the first round and the second round kept piping hot till needed. Bloomingdale.



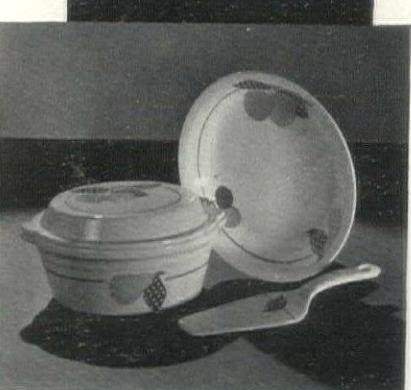
ROUND and red, three gay plaid pieces for the top of the range. The two small ones hold generous portions of salt and pepper to use in cooking, the large covered one holds sugar. B. Altman.



POLAR Club mixer, beater, squeezer, sturdily constructed and designed by Robert Heller to please the eye and simplify the duties of the kitchen. Macy.



BRIGHT colored pottery with calico fruit on its white surface. Both the casserole and the pie-plate may come with pride from oven to table. From Macy.



TWENTY-FOUR GADGETS TO HELP HER MIX, BAKE, TOAST, ROAST,

SLICE, JUICE AND SEASON WITH REASON A CULINARY COUP D'ETAT

This matter of managing servants so they will really serve

MOTHERS, after all, do know a lot of things! Especially managing servants and keeping the household on an even keel.

Perhaps you came to realize this the time your mother went South and left you to run the house. It may have been a bit appalling, that prospect of being the sole responsible head for a while, but it didn't take long to see that the schedule turned over to you when she left had much to do with the smoothness with which things moved in your inexpert hands. Even if (whisper it) there were a few rough spots in the experience, the necessity of a definite plan of management was perfectly apparent. The chances are, you swore that when you were running your *own* home it would all be as efficient and orderly as the assembly belt in Mr. Ford's factory.

SUPPOSE you are going to be married almost at once, and that you are going to take an apartment or a small house. Supposing you can afford to have two servants; will you have a couple or two women? Supposing you can afford only a "general"; how will you allot the work? How much service can you justifiably expect? How will you dress them? How will you train them?

All these questions should be decided early in the game as later on frequent readjustments are confusing and upsetting and may cause salt in the sugar bowl and scorched lingerie.

SUPPOSE you can afford a couple. Probably you'll go to an agency, and if possible to the one your mother or aunt uses. During the interview it is wise to assume the pose of a kindly fuss budget. Assure them quite firmly that you are *very* particular and will brook *no* deviations from the rules of your ménage. It is also wise to circumvent ensuing disappointment and unpleasant surprise by stating in that first interview that you have a dog or a cat, an eight foot aquarium and fourteen window boxes which will need certain attentions, and that you like your breakfast on the stroke of seven and your Sèvres dusted with a swansdown puff! If they smile and bob their heads earnestly, good. If they seem inclined to sniff and take the attitude that this prospective position will be a bit of a come down, or hint that their Previous did differently, out they go.

Take the agency into your confidence on points which might be embarrassing to discuss with prospective servants. The fact that you wish to be called Madam and not Mrs. Smith, that you do, or do not like the waitress to hint at a curtsy as she announces dinner, that nail polish, lipstick and fancy hair are definitely out, and the man must be clean shaven. The agency will be glad to pass on these commands.

What do the two servants in these smart houses wear? In the morning, the housemaid wears cotton house dresses, plain or striped (blue seems proverbial, but any fresh col-

our is correct), with practical white aprons. The cook can wear the same, but she often prefers all-white, with a cover-all white apron. Afternoon uniforms are of crêpe, rayon, crêpe de Chine, moire. Black and grey are usual for winter, and maroon is smart if it harmonizes with your dining-room. Afternoon aprons are sheer, with collar, cuffs, and cap to match. Simple hemstitching is in good taste, but not lace. Maids' shoes are always black, low-heeled Oxfords for morning and single-strap shoes with Cuban heels for afternoon, with gunmetal or grey-beige stockings, not too sheer.

WHEN the man servant wears traditional butler's uniforms, he is unassailably correct. However, when made-to-order uniforms are beyond the limits of a two-servant budget, compromises have to be made, and we advance the following only as such. The easiest of these are white linen jackets and black trousers, which, when the jackets are kept immaculate, have at least the virtue of looking fresh. In the country this combination is quite accepted. A dark sack suit, or black trousers and a mohair coat, with white shirt, turn-over collar, and black tie are also unobtrusive for daytime wear. In the evening, a well-cut white jacket is substituted for the mohair coat. A very distinguished dress for the man for evening is a white linen mess jacket made with flat silver buttons and worn with dark blue or black trousers. A wing collar and white tie are worn with this. The smartly turned-out look they give your man makes these worth ordering to measure. Shoes and socks are always black, and rubber heels save your nerves and floors. When a man is in the back of the house or doing heavy cleaning, he slips off his coat, and puts on an apron, and there you can give him the benefit of real dash at little cost by supplying him with green baize aprons or the fine-striped dark blue variety that you see on the Continent.

A general houseworker will dress as the chambermaid, cotton house dresses in the morning and dark silk in the afternoon and evening.

If your maid seems unenthusi- (*Continued on page 158*)

Personal Notes

1. Eaton's latest concoction—Cordovan, a smart new beige tint, comes in a size for those who like ample space: Lord & Taylor
2. Hurd launches this attractive sky-blue paper with a distinguished heading of large block letters in white: Cartier
3. Eaton's Coral Sand with a pink border and delicate heading is delightfully feminine. This effect also comes in Haze Blue with blue border, or Cloud Gray with green: Lord & Taylor
4. Eaton's écrù Pen-Smooth, soft beige with thin tan and brown stripes and your monogram in brown: Lord & Taylor
5. Linweave did the next sheet—pale blue, rough-edged, and your monogram in a blue-green swirl: Dempsey & Carroll
6. Eaton's last bid is Biarritz—horizontal hair lines of gray and a border of beet-root red. Slim, rounded characters gracefully entwined are in the same red. If your soul rebels against scarlet, you'll like the same sheet done in mint-green: Lord & Taylor
7. Here's a bright marking idea—this time in maroon or soft powder blue: Dempsey & Carroll
8. A novel white letterhead: Bergdorf Goodman

Personal Notes

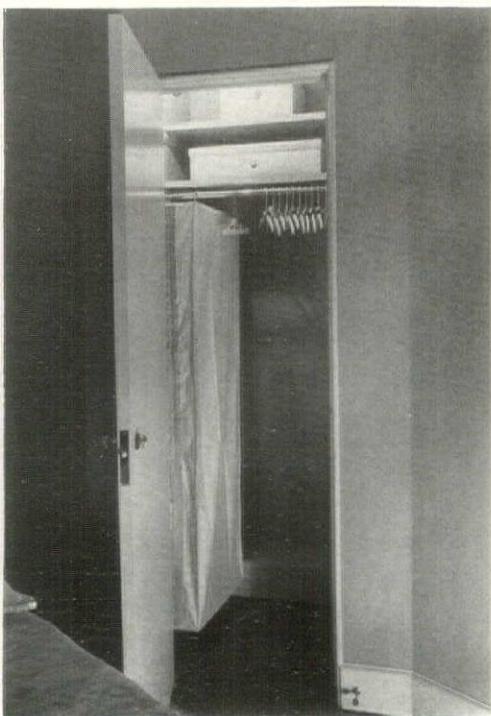
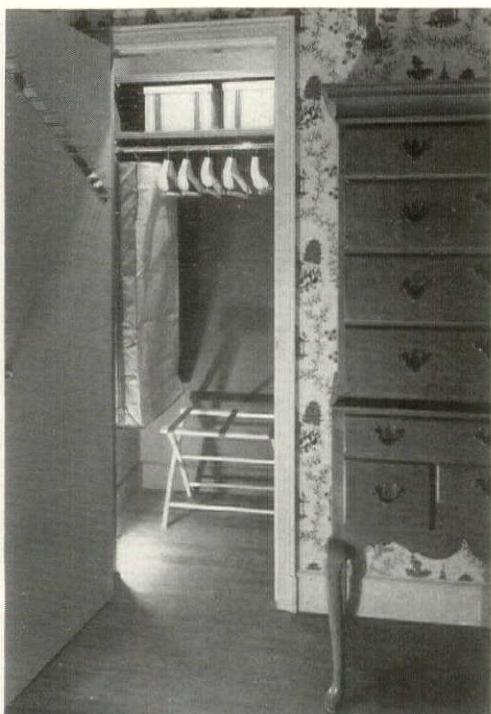
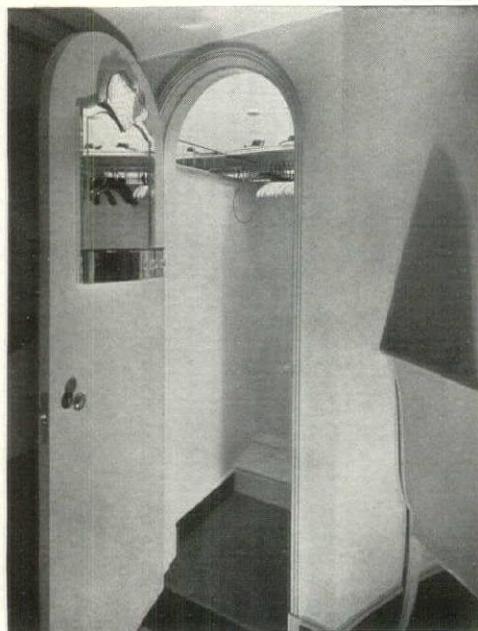
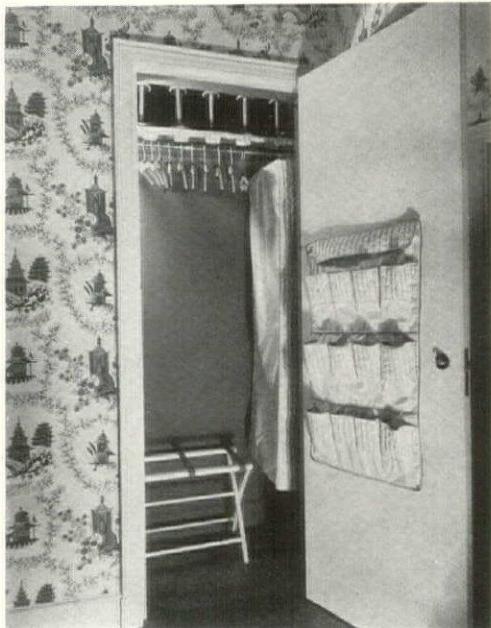
725 FIFTH AVENUE

Wampenam Pittsfield Massachusetts

405 East 54 Street
New York

Jan

martha



The orderly bride fits up her closets

DIRECTLY above is a downstairs guest closet which is smartened up by a crystal rod for hangers and a mirror frieze below the shelf. A Venetian shell mirror is on the door. Trimmings in this closet are black and white

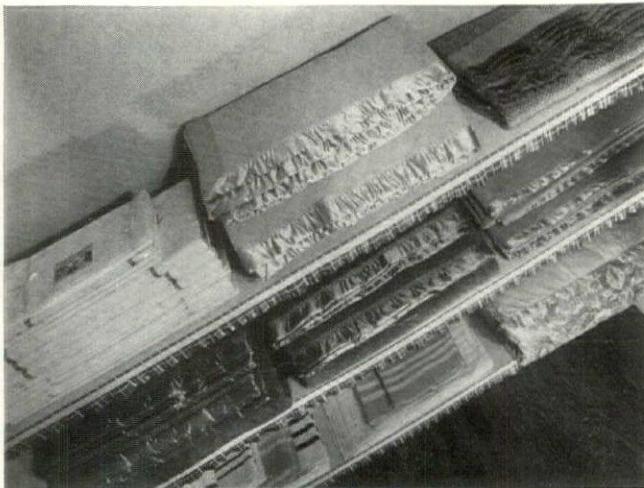
IN THE guest closet at the upper corner the fittings are white quilted chintz with deep blue trimmings—triple shoe pockets on the door, dress bag and edging for the shelves. This is especially suitable for a girl's closet

A MAN'S closet, which is also fitted out in white chintz and deep blue, accommodates a sturdy luggage rack, an ample clothes bag, broad-shouldered hangers, and hat-boxes. Note the diagonal tie racks in bright chromium

A VERY simple closet for a girl will contain a dress bag, boxes and sufficient hangers, those too-often stinted articles, all in one color and trimmed with a contrasting tone. These and the other closet fittings shown are from Macy's

ORDER is the first law in the linen closet. Consequently the shelves should be broad enough to hold a folded blanket and the sheets, pillowcases, towels and other necessities, which are stacked together in their respective places

COSTAIN



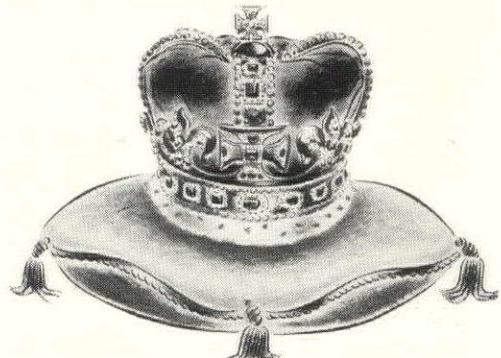


As beautiful on the back as on the front—gracefully spaced for a lovely monogram.

A Proud Tea Service. *Proud in its own loveliness, this Gorham tea service—also in the new King Edward pattern—will make you proud to be its owner. What better investment could you possibly make for lifetime pleasure and serviceability!*

*Latest
of a Royal
Family
in Sterling*

King Edward



"**K**ING EDWARD" . . . the words suggest the coming coronation, the gaiety and obeisances of friendly subjects—the graciousness and ceremony of the crown.

And you have this same mingling of informal festivity and revered tradition in the new *King Edward* sterling pattern.

Its flowery beauty, its grace and balance, make it a fit companion to settings of formal elegance. Yet its fine simplicity keeps it equally in harmony with the most unpretentious table setting.

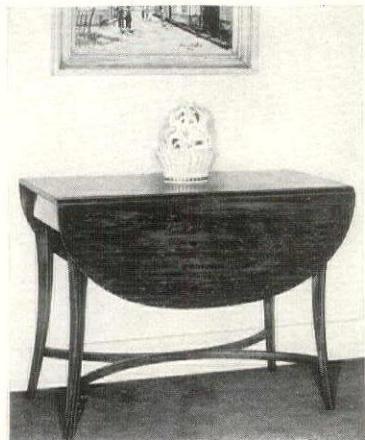
See this timely new Gorham sterling with your own eyes. Leading jewelers have illustrated price lists on all Gorham patterns. Or write the Gorham Company, Providence, Rhode Island . . . since 1831.



...and a DANBURY is what she bought



After looking at tables of all kinds and sizes and finishes — she bought a DANBURY-Pembroke because . . . a DANBURY is the most compact side table that lifts its wings — pivots — extends and makes a dining table 8 feet long, to seat a dozen guests. The DANBURY is the most popular table of today.



Removing the center leaves and by a simple twist of the table top, the side leaves drop and this remarkable new idea in table craftsmanship becomes a beautiful Livingroom table (only 22 inches deep) and may be placed against the wall or sofa and used as a console.



Or a DANBURY-Pedestal which extends to 8 feet long and may be closed to a console table only 22 inches deep. The same as a DANBURY-Pembroke but of different design.



Or a DANBURY-Console whose top swivels to seat 4 persons, or by inserting center leaves will extend to seat 8 persons. This is the third design from which she made her selection—but a DANBURY was bought.

*The name DANBURY is copyrighted—Pat. No. 1969875

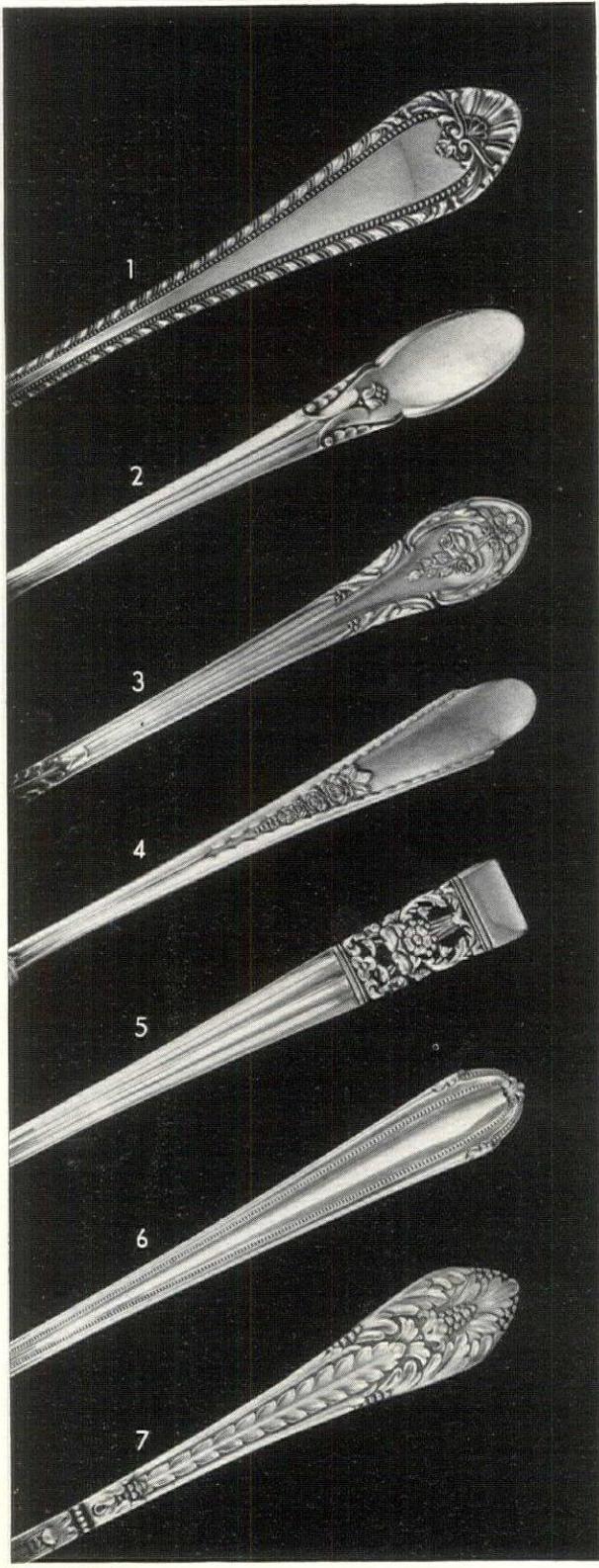
Write for special folder on DANBURY Tables

CHARAK

F U R N I T U R E
C O M P A N Y

Showrooms: 444 Madison Ave., N.Y.
Charles B. Geller, 155 E. Superior
St., Chicago. C. W. Stockwell,
3262 Wilshire Blvd., Los Angeles
Factory: 30 Wareham St., Boston

NEW FLATWARE IN SILVER PLATE



MARTINUS ANDERSEN

1. "Old London", made by Reed & Barton, takes its inspiration from 18th Century English patterns . . . authentic in appearance and excellently balanced.
2. Alvin's "Cameo" is graceful and slender with restrained reeding and conventionalized flower and leaf motifs at the base of oval shaped top.
3. Gorham's "Rosemont" with decorative shaft flowing gracefully to head which is embellished with flowers and leaves . . . beautifully executed and versatile design.
4. "Gardenia", by Wm. Rogers & Son, attains decided grace and delicacy. Graduated flowers for which the pattern is named embellish the shaft.
5. "Coronation"—a real departure in plated patterns. It is pierced and deeply ornamented, with raised design on both front and back: Community Plate by Oneida, Ltd.
6. "Lady Alice" is the lovely new pattern in Wallace's plated line . . . extremely slender and developed with an eye to great delicacy of detail; fine beading edges the handles and restrained scrolls appear at the head.
7. "Marquise", by 1847 Rogers Bros., is elegant and ornamental in character. Handsome motifs, including foliage and fruit are suggestive of designs of the Renaissance and build up gradually to form the head ornament.



Room charm at small cost - by recipe!



Do you long to "do something" to your rooms but feel as helpless as a young housewife without a cook-book? Then Bigelow's Folio of Room Recipes has been written especially for you! It's a treasure . . . tells you, step by step, how to create charming backgrounds without spending a fortune . . . shares decorating tricks and secrets with you. Over 50 easy-to-do room recipes . . . color schemes . . . budget counsel! Free in rug departments or send 10c to the Bigelow-Sanford Carpet Co., Inc., Department 10H, 140 Madison Avenue, New York, N. Y.



Recipe No. 41, for an 18th Century dining room, suggests Bigelow's Duo-Weave or the smart new Looptuft or this Imperial floral carpet.

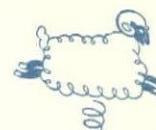
Use Bigelow Charles-town carpet for the bedroom of Recipe No. 11 or this tweedy Harris or the Beauvais.



Most of these carpets come also in standard rug sizes. Or you can have any size rug you want cut and bound from the carpeting.



"Hurrah for the red, white and blue," says Recipe No. 16. For the floor, choose Bigelow's Twistweave or Harris or this multi-colored Fervak.



Lively Wool springs back underfoot! All Bigelow rugs and carpets are woven of Lively Wool and marked with this blue-and-gold silk label.

Copyright, 1936, Bigelow-Sanford Carpet Co., Inc.



COLOR • DESIGN • TEXTURE • QUALITY

Martex has Everything!

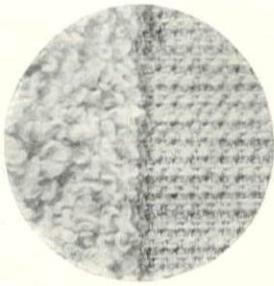
Does your skin demand a "powder puff" softness in bath towels? Then insist on the extra soft, extra fluffy bath towels which have made Martex famous. In a rainbow of colors if you wish. Or in snowy white if white is your choice.

If you like to glow as you rub, Martex also has just the crisp, tingley towels you are looking for. Men especially like the Martex Rub-Down Towel—pure linen on one side for friction, cotton terry on the other side for quick drying.

Remember this when

buying bath towels: Martex is the only brand in which every towel is made with the Long-Life underweave. This underweave adds years of life to each towel. That is why, on a "cost per year" basis, Martex will cost you less in the end than ordinary bath towels.

You will find the many different colors, designs and textures of Martex Towels displayed at leading department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York, N. Y.



Actual photograph showing part of the terry surface clipped away to expose the closely woven Long-Life underweave.



Above are shown, top to bottom, Triumph, Tuxedo Park, Grandeur, Flotilla and Splendor.

Martex

BATH TOWELS

With the Long-Life Underweave

TURN YOUR EYES CLOCKWISE

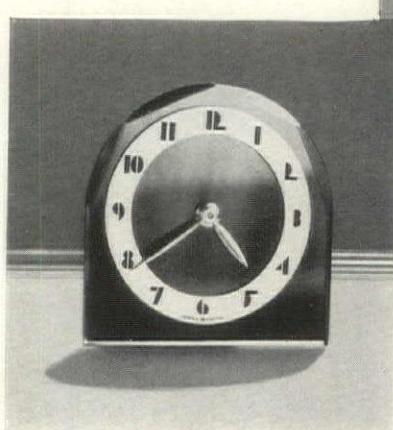


• This diminutive timepiece of astrological cast not only tells time, but is a calendar and a paper-weight too. The star-flecked night-blue background and revolving globe are (both) encased in a rounded, opalescent crystal case with a black border and white Roman numerals: Western Clock Company

• Militantly drum-shaped, this 12-hour clock, the "Heralder", is appealingly modern in form and decoration. The striped mahogany case rests on two tubular metal feet in a gold finish. It has an ivory dial, black hands, and gold sweep second hand: General Electric



• "Blue Night" is a scintillatingly lovely clock which has been styled to grace any room. A dull silver ring with black etched numerals is mounted on intriguing deep blue mirror glass, which is edged with deep beveling on the rounded top: General Electric



• This timepiece is a "Tribute" to smartness and taste in clock decoration. The walnut case is trimmed with ivory, the overlays across the center and the bottom are of light maple, and black hour, minute and second characters in radio-dial formation gleam on a cream background: Warren Telechron Company

"Feels like SATIN,

looks like SUNSHINE"

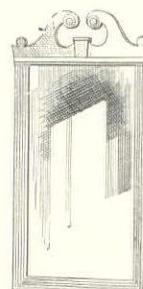
THAT'S the way an enthusiastic customer described Whitney maple—and an apt description it is, as you will see when you compare it with other maple furniture.

It is the finish, the famous Whitney maple finish—often imitated, never equalled. This finish entails hours of painstaking labor and the most costly ingredients, on fine northern rock maple and birch.

Note the rich, subdued, golden glow of every Whitney piece. Rub your fingers over the surfaces, inside and out. You will be proud to own one.



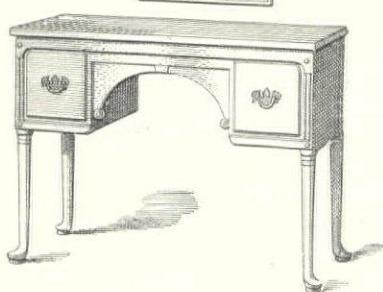
CHEST—#152. When you examine this chest pull out the drawers and feel them glide. Note their fine cabinet work and their silk-stockings smoothness. Only in Whitney quality will you find these refinements. \$49.00



★ WHITNEY ★

MIRROR—#154 \$14.50

SEMI-VANITY—#156. Graceful, practical, Colonial, \$31. (A larger six-drawer vanity may be had at a slightly higher price.)



BED—#155½. An adaptation of an authentic Colonial piece, beautifully designed, exquisitely made, lovely in every detail. \$33.00

Prices slightly higher
Denver and West

HOW TO PRESERVE THE WHITNEY FINISH

Just as the original early American pieces were finished, the final coat of the present-day Whitney maple finish is wax. All that is necessary to retain the warm glow and soft luster of Whitney finish is to use a dampened cloth with a small amount of liquid wax added. The water will take off accumulated dust and film, and the wax will restore the finish. *Do not use furniture polish.*

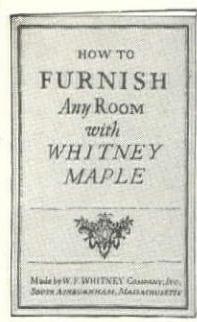
W. F. WHITNEY CO., INC., Dept. H.G. 10.
South Ashburnham, Mass.

Gentlemen: Please send me a copy of your booklet, "How to Furnish Any Room with Whitney Maple." I enclose 10c.

Name _____

Address _____

City _____ State _____



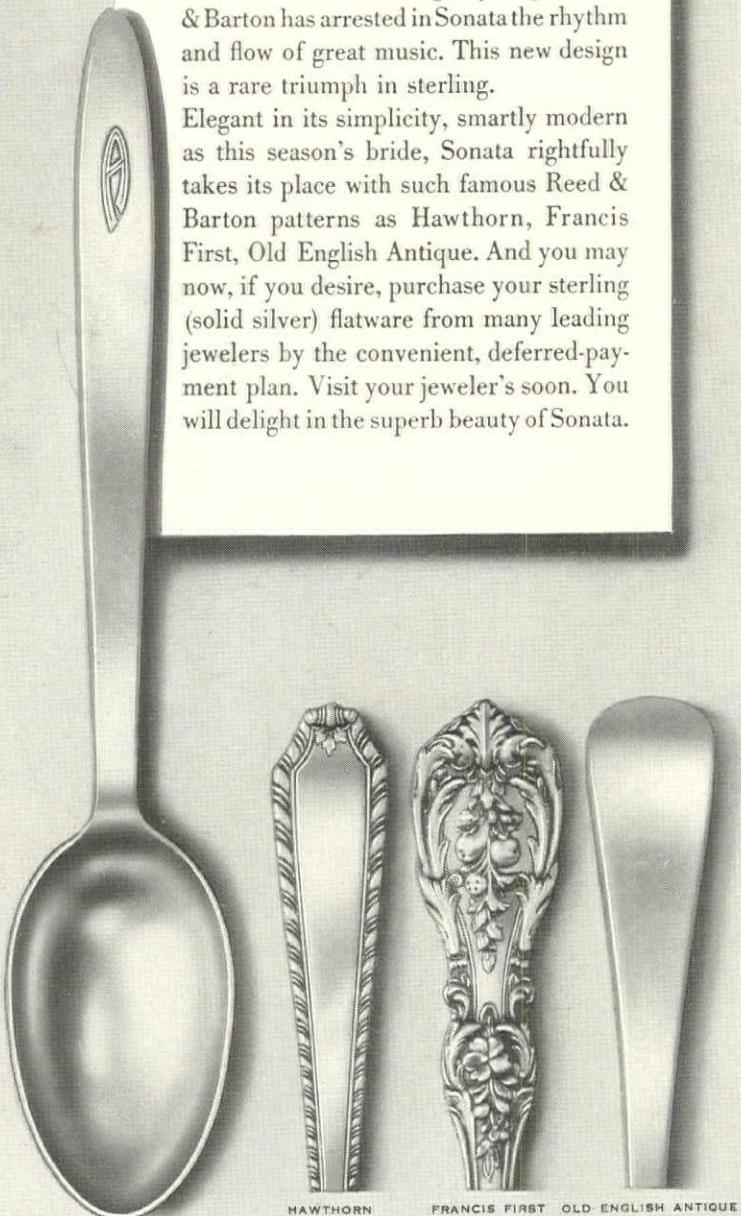
Made by W. F. WHITNEY COMPANY, INC.,
SOUTH ASHBURNHAM, MASSACHUSETTS

... and now
Sonata

MUSIC TURNED TO
 SILVER BY
Reed & Barton

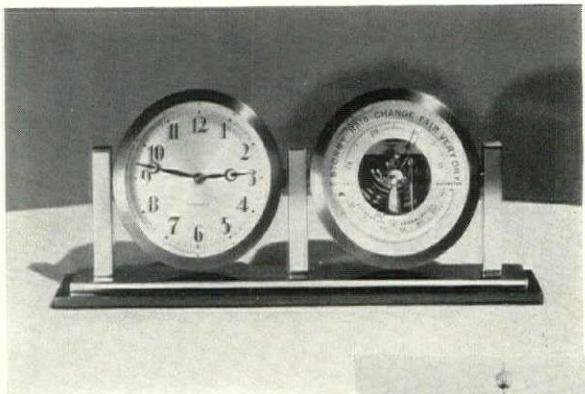


Through the ages, men have tried without success to turn other substances into silver. Now, as though by magic, Reed & Barton has arrested in Sonata the rhythm and flow of great music. This new design is a rare triumph in sterling. Elegant in its simplicity, smartly modern as this season's bride, Sonata rightfully takes its place with such famous Reed & Barton patterns as Hawthorn, Francis First, Old English Antique. And you may now, if you desire, purchase your sterling (solid silver) flatware from many leading jewelers by the convenient, deferred-payment plan. Visit your jeweler's soon. You will delight in the superb beauty of Sonata.



HAWTHORN FRANCIS FIRST OLD ENGLISH ANTIQUE

TURN YOUR EYES CLOCKWISE

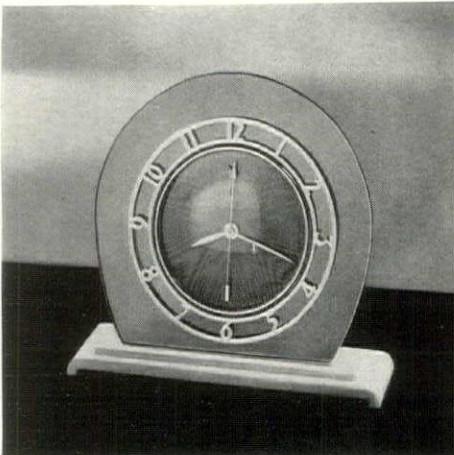


- Ship ahoy! When the "Nautilus" embarks on your desk you'll not only be cognizant of the hour, but fore-warned about unpredictable quirks in the weather, too. The attached weather department is a Heliosteric Barometer with thermometer. It comes in statuary bronze with yellow brass or bronze with polished chromium. Comes from the Chelsea Clock Company

- This interesting adaptation of an Early American timepiece, the Simon Willard clock, the original of which is in the Edison Institute, blends ideally with modern surroundings of a Colonial cast. Roman numerals grace the dial and phases of the moon are shown. Colonial Manufacturing Company



- "Thames" is a charming period clock—Old English in character. Its mellow mahogany case with front and side panels of burled redwood is reminiscent of the 18th Century styles. A gold-plated handle, convex porcelain dial, complete the decoration: Seth Thomas Clock Co.



**NEW LUXURY FOR
THE BRIDE'S LINEN CLOSET**

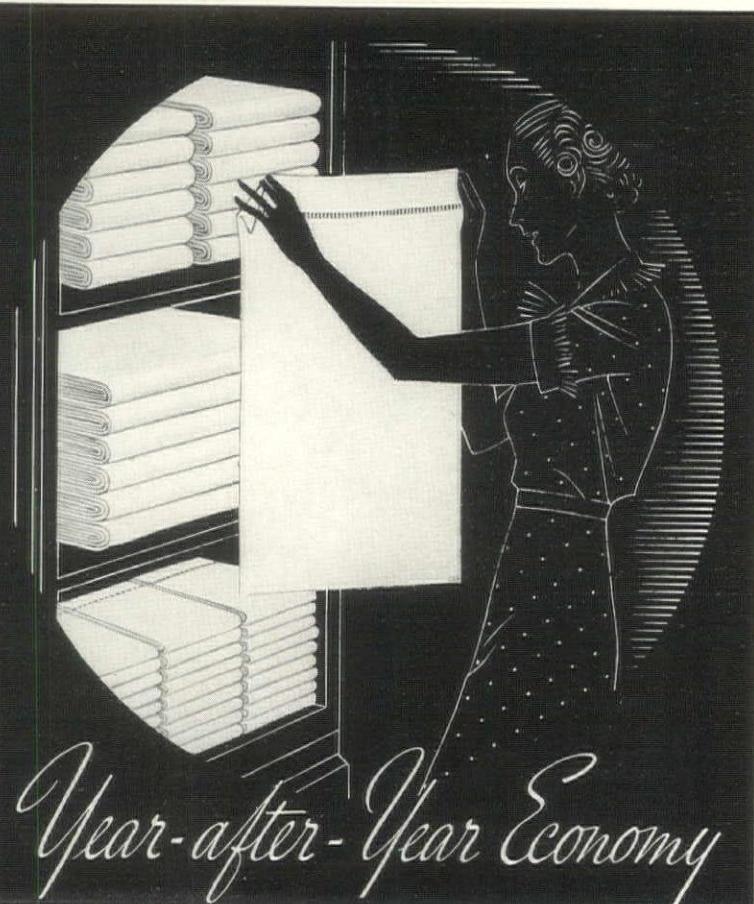
M O H A W K

*Percale
Sheets*

★ Smart indeed is the bride's linen closet that is filled with lovely Mohawk Percale sheets. They are 40% finer woven than ordinary muslin sheets, yet cost only a few cents more.



★ The sparkling white sheen of Mohawk Percale sheets and pillow cases gives them a distinctive beauty...while their lovely soft-as-silk texture brings a delightful new sense of luxury.



Year-after-Year Economy

★ Because of their lighter weight, Mohawk Percale sheets reduce laundry bills about \$5.85 a year for each bed (at average pound rates). Also make home laundering much easier.



★ To save first laundering cost, Mohawk Percale sheets now come in practical, dustproof cartons—two sheets each. Utica and Mohawk Cotton Mills, Inc., Utica, New York.

People who know Fine China...

... are delighted when they first see the new Syracuse China. Delighted with the lovely patterns and unmistakably good modeling—delighted that china as lovely as this can be so strong and sturdy—or can cost so little.

Weight for weight, Syracuse China is the strongest ware made. And it is remarkably inexpensive—about one-half its former price. This means that while you may buy this lovely china primarily for entertaining, you will also find it practical for everyday use.

And if you should break a piece, remember that these are all open-stock patterns made in America—that matching pieces are quickly and easily obtained.

Syracuse China is sold by department, china and jewelry stores. For further information write to: Onondaga Pottery Company, Syracuse, New York.

True* China... made in America



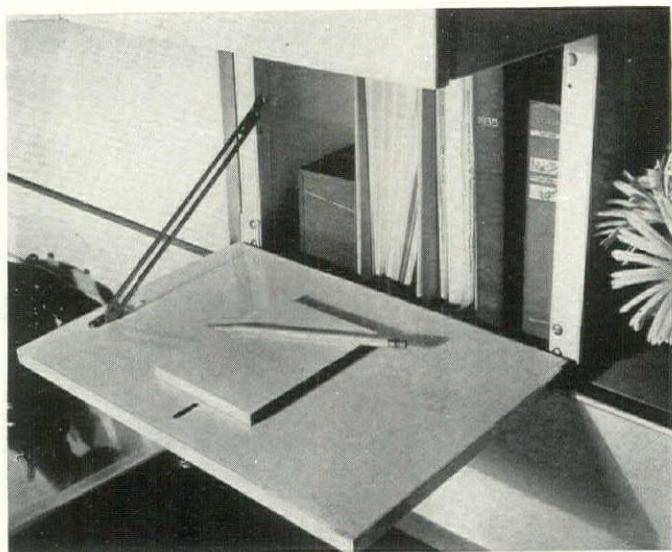
*We use the term "true china" because the word "china" is often applied to dishes which are not real china. Sometimes such dishes are even marked "china." Ask any informed salesperson to explain the difference.

Syracuse China is unconditionally guaranteed against crazing. You'll never find the surface a network of unsightly and unsanitary cracks.

Syracuse China
A PRODUCT OF ONONDAGA POTTERIES
Potters to the American People since 1870

HER KITCHEN

(CONTINUED FROM PAGE 142)



THE "KITCHEN OFFICE"

drawers in three sizes, or cupboards at will. Above you can have your choice of not only the type of cabinet you want, but you have storage space deep, shallow or "middling". You can have a 6½" deep cabinet for your saucers, small bowls and glass ware; or a 13" deep cabinet for your salad plates and place plates; or a 21" deep cabinet for your platters and trays. And you can have solid or glass doors in polished chromium frames.

The drawers slide easily and noiselessly, and the doors open effortlessly at a touch and close pleasantly not with a crash but with a subdued and satis-

fying click, for the entire construction is double walled and insulated.

The workshop is waterproof and, what is more, it will all continue to function as sweetly and well-tempered ten years from now, because of the entirely new principle of erection developed by George Sakier for the Accessories Company.

Upon a solid, plumb foundation all the front cabinets are hung—absolutely rigid and in perfect alignment—absolute insurance against ill-fitting doors and sticking drawers for as long as the very walls themselves in the house remain firm.

THIS MATTER OF MANAGING SERVANTS

(CONTINUED FROM PAGE 148)

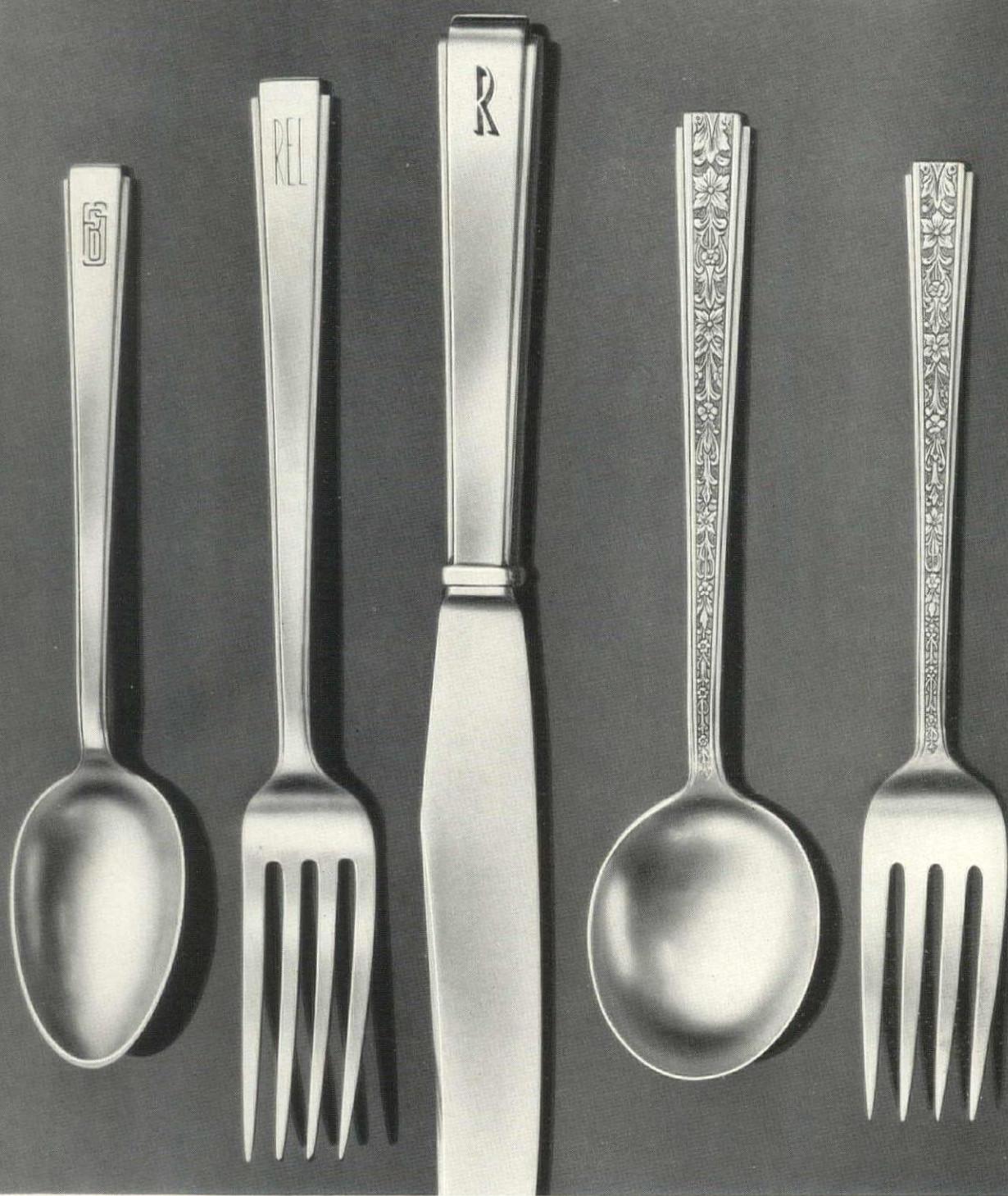
astic about wearing a cap, get a picture of a story-book Marie, complete with beautiful legs, full skirt, apron and cap, then your balking Martha, with her mousy drab hair and sturdy legs may be caught in the trap of self-idealization, and you can add another willing capitulation to your credit.

A schedule of mutual agreement will be a big help. It shows a spirit of fair play and gracious compromise if you allow the servants to help work out their own schedule. After all, it may be the man who has a genius for pleating lingerie, and the woman who has a special knack for polishing filigreed silver. . . . The following schedule, however, will serve as a guide for two women servants:

COOK-WAITRESS

7:30	Breakfast for maids	10-10:30	Prepares bath, lays out clothes to be worn, assists mistress to dress, does the room.
8:30	Breakfast for family		
9-11:30	Cook interviews mistress, menus are decided and written, lists made for marketing, dining-room cleaned, kitchen tidied. Cook goes shopping.	12:00	Has her lunch. After lunch, until four o'clock she has time for washing personal effects, counting laundry, mending house linen, pressing.
12:00	Meal for maids	4-5:00	On duty to answer telephone and front door.
1:15	Lunch	5:30	She should have as her time off. After this, she should put away her mis-
3:30	Kitchen cleaned, dining-room in order. Cook should have until 4:30 to rest and dress.		
5:00	Tea or cocktails served		
5:30	Meal for maids		

(Continued on page 160)



MODERN CLASSIC

STERLING 925 / 1000 FINE

CHASED CLASSIC

If the autumn bride is planning a home in the contemporary manner, she can find no more perfect Sterling than MODERN CLASSIC. This gem of distinguished simplicity was designed for LUNT SILVERSMITHS by Robert E. Locher, widely known for the taste and beauty of his creative work. It is unadorned and depends for its effect on the skillful use of lines and "planes". Related to Modern Classic in outline, but somewhat different in spirit, is CHASED CLASSIC. Modern, too—but with a difference. It has a certain elegance achieved by the all-over floral pattern which adorns its center panel. It will be perfect with rooms in traditional periods as well as the more modern examples of current decoration. These two patterns, like all TREASURE Sterling, have a luxurious weight and "feel" that only handling can convey. And so wide is the variety of styling in the complete TREASURE line, that any one can find among them the harmonious complement for any type of room. Write Dept. B-32 for literature and prices.

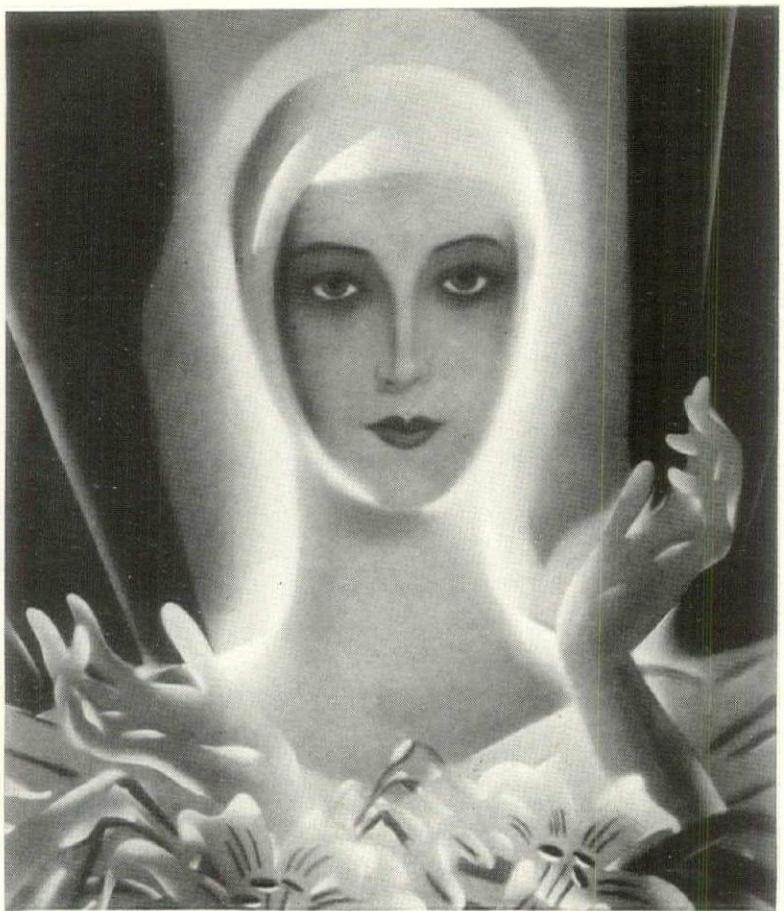
"TREASURE" SOLID SILVER

 *Lunt Silversmiths*

 GREENFIELD, MASS.

A Direct Heritage of Fine Silversmithing for over Two Hundred years—Makers of Sterling Tableware exclusively





On the Ideal Dressing Table

ESSENTIAL PREPARATIONS BY

Elizabeth Arden

- Elizabeth Arden reminds you who are planning a beautiful home, that you, yourself, should be the most beautiful treasure your house possesses. And you can be!—if you use Elizabeth Arden's essential preparations.
- Cleanse with Ardena Cleansing Cream and Skin Tonic for clean, clear, colorful radiance. Then soothe with Velva Cream, or, if your skin is dry, Orange Skin Cream for firm, smooth, fine texture.
- One Home Treatment in the Elizabeth Arden Salon will teach you the technique of using these exclusive preparations at home.
- Follow directions conscientiously and you will fit charmingly into the setting you have created for yourself—the lovely hostess to give your house life, warmth, and soft, young beauty.

ELIZABETH ARDEN BEAUTY BOXES 5.00 to 165.00

Ardena Cleansing Cream, 1.00 to 6.00 • Ardena Skin Tonic, .85 to 15.00 • Velva Cream, 1.00 to 6.00 • Ardena Velva Cream Mask, 5.00 • Lille Lotion, 1.50 and 2.50 • Poudre d'Illusion, 1.75 and 3.00 • Cameo Illusion Powder, 3.00

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK CITY
LONDON • PARIS • BERLIN • TORONTO

THIS MATTER OF MANAGING SERVANTS

(CONTINUED FROM PAGE 158)

tress' day clothes, prepare tea-gown or evening clothes, and, while the family dines, she prepares the bedrooms for the night, puts out night-gowns, wrappers, slippers, et cetera.

8:30 Unless there is entertaining, her duties should now be over.

The matter of laundry naturally affects working schedules. In a household of more than two, a laundress has to be summoned, but, when there are only two to be taken care of, the servants should manage the laundry easily between them, with the exception of sheets and stiff shirts, which are sent out. For such a household, in which the working combination is a cook and chambermaid-waitress, a general schedule of work might be as follows:

Monday Washing. The cook does the heavy laundry, the waitress, lingerie and table doilies. Dinner guests are not invited on this day.

Tuesday Pressing

Wednesday Thorough cleaning of the house, in which both maids share.

Thursday A day when guests are expected for lunch. One maid off for afternoon and evening.

Friday Polishing the silver, both share. One maid off for afternoon and evening.

Saturday The cook gives the kitchen a thorough going over and cleaning, the waitress does the same for the dining-room and pantry.

Sunday Alternate Sunday afternoon and evenings off. The cook prepares and serves dinner when the waitress is away and vice versa.

The plan for man and wife varies somewhat. After the family breakfast, the man washes the china and silver, does the floor, delivers the car, and goes to market. The cook must clean all the rooms, assisted, when his time permits, by the man. After the midday meal, the man servant cleans silver, cleans the car, presses clothes, polishes shoes, and must have an hour off to dress and shave. The maid takes care of the household linen and her mistress' clothes, and the work must be alternated so one of the servants is available for the telephone and doorbell. The man should be capable of preparing tea and cocktails while the cook is busy with dinner preparation. The man lays out his master's dinner-clothes and, after dinner, helps in the kitchen while the maid is preparing the bedrooms for the night.

With one servant the problem is a little different. Largely a matter of compromise, for concessions must be made on both sides. On the day of a dinner for instance, either you must take over some of the household functions. On the day of the great Clean Up, arrange to do the marketing yourself, be out to lunch and forego asking people in to cocktails. On the day of the Great Wash you should be particu-

larly kind. But these things are obvious and we may take it for granted that you are naturally considerate.

Here is a suggested schedule for One looking after Two. And variations to taste:

7:00	Her own breakfast
8:00	His Lordship's
8:30	Breakfast for mistress, clean rooms, rinse out yesterday's lingerie, carry off clothes to be cleaned and pressed, consult with mistress as to day's schedule and attend to marketing. (In the suburbs, you will drive to market yourself, leaving the maid free for the cleaning of walks, porches, and the other extra demands of country living.)
1:15	Lunch
2:00	Clean dining room and kitchen
2:30	At ease, mending and pressing
4:30	Change uniform and be on duty
6:30	Prepare for dinner
7:30	Serve dinner
9:00	Kitchen and dining room cleaned, beds turned down and, unless there is entertaining, her duties are over for the day.

Naturally there will be breaks in the schedule to take care of house cleaning, laundry, silver and furniture polishing or a big party. But there is no reason why beautiful and gracious living cannot be achieved with one servant if the menage is carefully and thoughtfully regulated, and more particularly, if you can instill some proper pride into your "general".

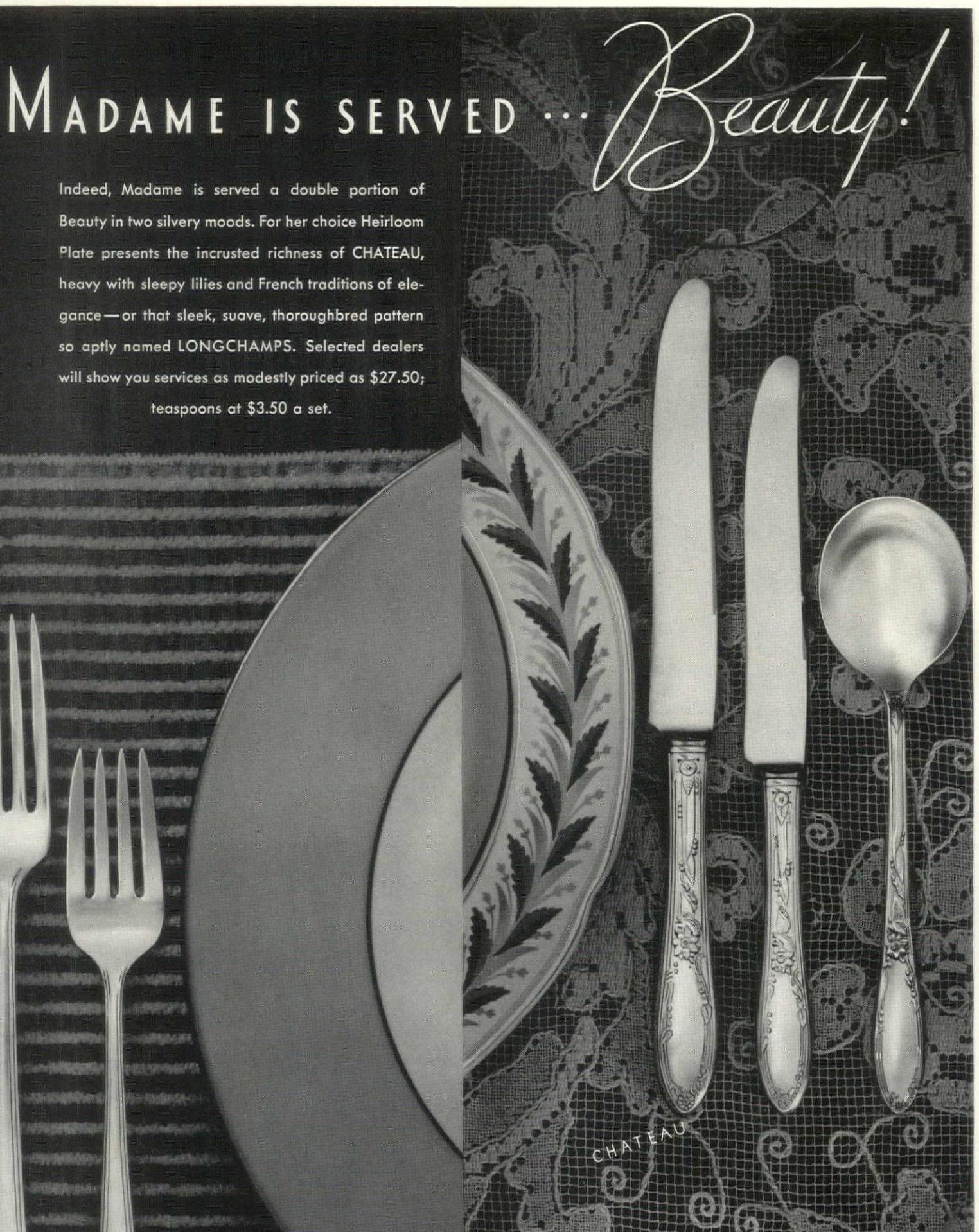
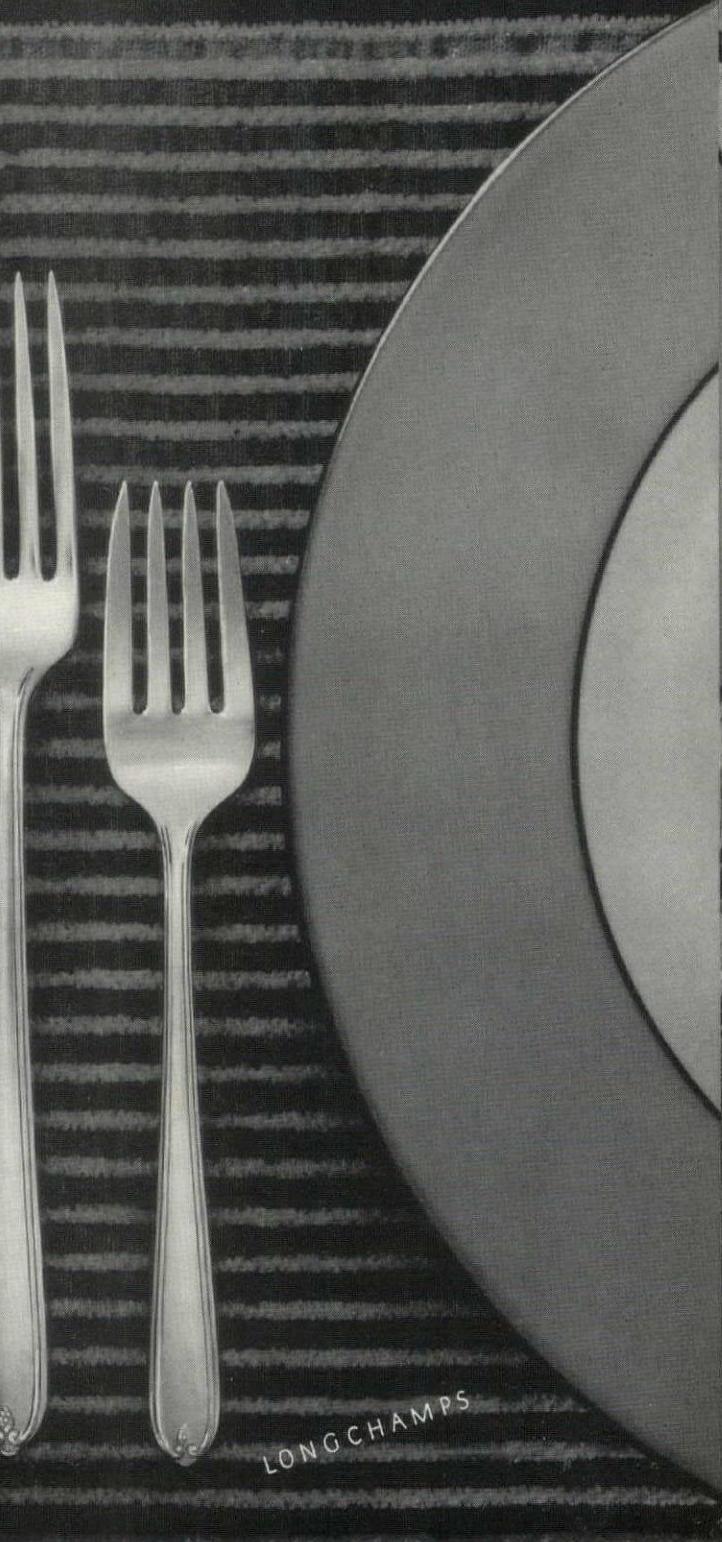
As for days off . . . Suppose you allot Martha her freedom from 2:30 in the afternoon, each Thursday. If you decide that you want to be home that evening you are perfectly entitled to ask her to roast you a chicken, leave you the makings of a salad and put the soup in a covered pot before she leaves. But, though a common practice, it is neither kind nor tidy to leave the mess for her to clean up. One or two Sundays a month (again from 2:30 on) is kind. However, as young marrieds are so apt to pay off limitless obligations by Sunday afternoon teas and cocktail parties, it is not always convenient. In that case, it is easier to give her an indiscriminate night off when you yourself plan to be out. Let her go as soon as you are dressed and she has turned down the beds.

Perhaps by some malevolent circumstance your maids, or couple, come to you untrained. In that case, try to discover in your soul some latent urge to create, for that is what you must do. You must shape and mold, step by step, with kindness, clarity and Olympian restraint. Don't try to give her (or them) "the works" in a few days. Instead see that he (or she) really understands why she is always to pass from the left, and that the salt and pepper and butter plates must always be removed before dessert, and then the next day carry on, with table service, announcing dinner, after dinner coffee, then on to cleaning and mattress turning and the mysterious formula of your bureau drawers. And maybe on Friday next you'll get to the important details of answering the door, taking hats and coats from guests, and

(Continued on page 162)

MADAME IS SERVED ...

Indeed, Madame is served a double portion of Beauty in two silvery moods. For her choice Heirloom Plate presents the incrusted richness of CHATEAU, heavy with sleepy lilies and French traditions of elegance—or that sleek, suave, thoroughbred pattern so aptly named LONGCHAMPS. Selected dealers will show you services as modestly priced as \$27.50; teaspoons at \$3.50 a set.



Heirloom Plate
SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST ...

A DEEP SLEEP
AND A TIMELY
AWAKENING



● BREAKFAST becomes a brighter meal in the household that is awakened by a Telechron electric alarm clock. Eggs and shaves are timed to the minute, and the trip to the 8:15 is a pleasant walk instead of a mad dash. For these quiet, precise clocks let you sleep soundly through the night—and rouse you gently, yet firmly, in the morning. There are Telechron clocks in both alarm and silent models for every room in the house.

And remember—four or five Telechrons plugged into the electric outlets in different rooms supply your home with a complete timekeeping system! The same time, the right time, throughout your home!

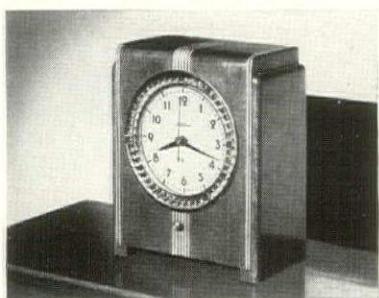
AIRLARM, above, is a truly distinctive alarm clock. It may be had in either a maple or walnut case with an easel rest. Price . . . **\$9.95**
AIRMAN, without alarm, **\$6.75**.
AIRLUX, with onyx case **\$12.50**

Telechron models are designed for both beauty and usefulness. They add charm to their settings—any place in the home. A wide variety, reasonably priced from \$3.50, are sold by good jewelry, electric, gift and department stores. Because of their fine, quiet motors—sealed in oil for long life—Telechrons are the largest-selling self-starting electric clocks in the world.

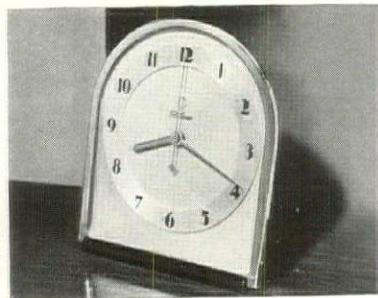
WARREN TELECHRON COMPANY
ASHLAND • MASSACHUSETTS
(In Canada, the Canadian General Electric Co.)
Schools, hotels, hospitals and office buildings are synchronizing their time with efficient Telechron commercial systems.

Telechron
(Reg. U. S. Pat. Off. by Warren Telechron Co.)

SELF-STARTING ELECTRIC CLOCKS



THE CONTROLLA is a many-purpose clock! By pulling out metal keys around the dial, you can set this clock to automatically turn your radio on and off . . . to bring **\$12.50** in any selected program!



EMBASSY, an attractive easel-type clock. The bezel is gold-finished, and the black-filled, etched numerals are mounted on a satin gold background. Suitable for any room in the house. Priced at **\$6.75**

THIS MATTER OF MANAGING SERVANTS

(CONTINUED FROM PAGE 160)

answering the telephone. But she will be right along with you and not frantic and confused as to whether you said to remove butter plates or was it the centerpiece maybe?

Regarding the telephone, see that she takes names and messages clearly no matter how often she must ask the caller to repeat. It is far more infuriating to have a call ignored than to spell out your name like a telegraph operator. Regular office telephone pads might help and perhaps your husband could get away with one or two without being accused of misusing the company funds. Teach her to say "Who shall I say is calling, Madam (or Sir)," and, "Just one moment, Mrs. Jones, and I will see if Madam is at home." (Never "the Madam"!) Don't be afraid of formality merely on the grounds of

one servant! Your homestead may be a tiny miniature of your mother's, but the spirit can be the same.

A secret in managing a small house or apartment beautifully, with the aid of only solo or duet accompaniment, is to base your tastes on a larger, idealized, perfectly run house. Then bring it down to scale. That way lies perfection. That way, you capture the feeling of dignity and ease, the serenity of a beautifully ordered household. One instance where it's wise to start at the top! Hitch your ménage to the brightest constellation you can conceive, to the most exquisite, fastidious standards you can conjure up. You'll find responsiveness in Martha's reticent eye, and your reward in gleaming silver and fragrant linen and the consciousness of a task well done.

WEDDING ETIQUETTE

(CONTINUED FROM PAGE 115)

Form 2

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF

PRESENCE AT THE MARRIAGE OF THEIR DAUGHTER
ETHELINDA

TO

MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT TWELVE O'CLOCK
AT ST. MARTIN'S CHURCH
NEW YORK

Form 3

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE HONOR OF
MR. ERNEST DOOLITTLE'S (*Written*)
PRESENCE AT THE MARRIAGE OF THEIR DAUGHTER
ETHELINDA

TO

MR. PETER PAUL WHITESTONE
ON SATURDAY, THE THIRTEENTH OF OCTOBER
AT TWELVE O'CLOCK AT SAINT MARTIN'S CHURCH
AND AFTERWARDS AT GREENACRES
GREENWICH

R.s.v.p.

INVITATIONS TO THE RECEPTION

When Mr. and Mrs. Lightfoot are asking a large number of friends to the actual ceremony and a smaller number to the reception, they enclose a card in the same envelope with the wedding invitation for those friends whom they are inviting to the reception. This card may be worded in either of two ways:

Form 1

MR. AND MRS. HENRY SAGE LIGHTFOOT
REQUEST THE PLEASURE OF YOUR COMPANY
AT THE WEDDING BREAKFAST
FOLLOWING THE CEREMONY
AT HAWKSNEST
SHOWERY FALLS, NEW JERSEY

R.s.v.p.

(Continued on page 164)

5 o'clock . . . on any afternoon



IMAGINE this lovely *Sun-Ray* service on your table . . . ready for tea! Every piece sparkling like sunshine. Every one handmade by Fostoria's famous craftsmen. Real party crystalware . . . priced so low that you can afford to use it every day.

Sun-Ray is so practical, too. It can be used by itself or combined effectively with all types and styles of china . . . for luncheons

and dinners as well as tea . . . and that's an important point this season, because fashion today calls for varying one's service, using different pieces for different courses.

Ask your dealer to show you *Sun-Ray*. There are over 80 lovely pieces in the line—everything from soup bowls to nut dishes—and the prices on many are under 50 cents.

Write for Leaflet No. 38, illustrating many of these cheerful pieces and listing every one!

Fostoria Glass Company, Moundsville, West Virginia

Fostoria FOSTORIA GLASS COMPANY
THE GLASS OF FASHION



To the Bride

May we express the hope that your journey will include a visit to Philadelphia . . . and the Bellevue?

Here, you are but a step from shops and theatres. Some of the most treasured of the Nation's historic shrines are close by.

You will like the Bellevue . . . its traditional hospitality . . . its world famous cuisine . . . its modern appointments . . . its friendly service.

Rates begin at \$3.50

BELLEVUE STRATFORD

PHILADELPHIA

One of the few Famous Hotels in America

CLAUDE H. BENNETT, General Manager

Bride's Dining Room

LUCE — GRAND RAPIDS CERTIFIED FURNITURE

The Thayermont

Sheraton Styling



Brides of this and other years will find added joy in entertaining with this lovely all mahogany furniture from the famous old Luce cabinet shops of Grand Rapids. The Thayermont has the true grace and fine proportions of the historic Sheraton, great 18th century stylist. Choice panels of beautifully figured crotch mahogany are framed by bands of satinwood and marquetry inlay. This furniture is sized for the modern room, and is moderately priced, although finely fashioned by skilled craftsmen. Ask your furniture store to show you Luce group No. 540. Send for our free booklet picturing smart tables, luxurious chairs and sofas, and historic and modern bedroom and dining groups. Write Dept. HG1036.

LUCE FURNITURE CORPORATION OF GRAND RAPIDS, MICHIGAN
Largest Operating Furniture Factory in the Furniture Capital of America

P R E S E N T S W I T H P R E S T I G E

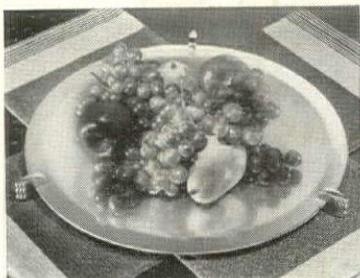


...Kensington

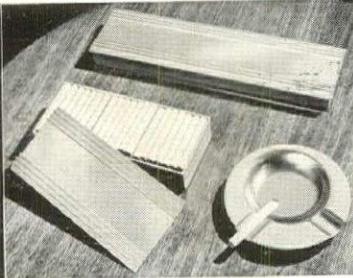
Special significance attaches to the gift which is Kensington. Not only have the varied Kensington pieces rare beauty, but their beauty is also enduring. It can be a lifelong reminder of friendship.

The attractiveness of Kensington is more than style deep. Lustrous Kensington, the new alloy of Aluminum, is solid, unplated metal which never tarnishes, never stains.

You will find Kensington gifts in wide assortment at the better stores everywhere.



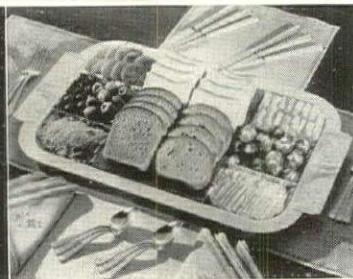
The Aztec Platter. Diameter 16 inches. For centerpiece, for serving hors d'oeuvres and canapés, or sandwiches. \$10.00.



The Town House Cigarette Box, Shallow. \$6.50. The Manor Cigarette Box, Deep. \$5.00. The Mall Ash Tray. \$1.00. Smart new designs.



Kensington Picture Frames. Lovely, untarnishing, dust-proofed. Three sizes, six designs, plain and decorated. \$5.00 to \$9.00.



The Clipper Ship Buffet Server. With six compartments, 14 x 22, \$12.50. Tray only, \$10.00. With four compartments, 10 x 18, \$6.50. Tray only, \$5.00.



The Hunt Serving Tray. For smart entertaining. Two sizes: Illustrated, 12 x 20, \$7.50. Also, 14 x 22, \$10.00.



The Sugarac and The Crackerac. Very New. Clever tea-time servers for sugar and crackers. The Sugarac, \$2.00. The Crackerac, \$3.50.

Kensington
INCORPORATED

OF NEW KENSINGTON
PENNSYLVANIA

WEDDING ETIQUETTE

(CONTINUED FROM PAGE 162)

Form 2

MR. AND MRS. HENRY SAGE LIGHTFOOT

REQUEST THE HONOR OF

MR. ERNEST DOOLITTLE'S

COMPANY ON SATURDAY, THE EIGHTEENTH OF OCTOBER

AT QUARTER BEFORE ONE O'CLOCK

AT TWO WEST FIFTY-FOURTH STREET

Often, however, the bride prefers a quiet ceremony with only her family present, and a large reception. Under these circumstances, the people who are invited to the reception receive an invitation exactly like a wedding invitation in form and size, but which reads:

Form 3

MR. AND MRS. HENRY SAGE LIGHTFOOT

REQUEST THE PLEASURE OF YOUR COMPANY

AT THE WEDDING BREAKFAST OF THEIR DAUGHTER

ETHELINDA

AND

MR. PETER PAUL WHITESTONE

ON SATURDAY, THE THIRTEENTH OF OCTOBER

AT ONE O'CLOCK

AT FOUR-FORTY-TWO PARK AVENUE

HOUSE WEDDING

In the case of a house wedding, the invitation is precisely the same, except that the address of the house is given in place of the church. No added invitation to stay on to the reception is needed, since it is taken for granted that the guest will do so.

The following is the correct form of an announcement:

MR. AND MRS. JOHNSTONE JAMES

HAVE THE HONOR OF ANNOUNCING

THE MARRIAGE OF THEIR DAUGHTER

JUSTINE MARY

TO

MR. JULIAN ARTHUR

ON TUESDAY, DECEMBER THE NINTH

NINETEEN HUNDRED AND TWENTY

NEW YORK

Cards announcing the date after which the bride and groom will be "at home," with the address, may be enclosed.

CARDS OF ADMITTANCE TO THE CHURCH

Occasionally, at a large wedding or one in a church in a very large city, cards of admittance to the church are necessary. Cards to reserved pews are sometimes also enclosed, for very large weddings. These cards may take any of three forms:

The mother of the bride and the mother of the groom may write on their own visiting-cards:

Pew No. 9

Mrs. Henry Sage Lightfoot

Four-forty-two Park Avenue

WEDDING ETIQUETTE

Or there may be a card enclosed in the invitation, reading "Within the ribbons," which means that the holder is to be seated in a reserved space marked off with ribbons.

Or there may be engraved cards reading:

*Please present this to an usher
Pew No.
on Saturday, the thirteenth of October*

FURTHER PREPARATIONS

There are several other preparations necessary for a large, and sometimes even for a small, wedding. The caterer must be engaged for the wedding reception and the menu planned, perhaps with his assistance. The wedding cake should be ordered at the same time and usually from the same caterer, each piece to be put up in its small white box. Sometimes, a silver or gold monogram in a corner of the box links the bride's initial with that of her husband's; or there may be only the bride's initial.

The music must also be decided upon—not only what the organist in the church is to play, but whether or not there is to be an orchestra at the reception.

Decorations for the church and for the house should be planned with a florist, unless the wedding is an informal one held in the country, when it is often possible to decorate both church and house with flowers from one's own garden and the gardens of generous friends. The bouquets of the bride and the bridesmaids must be ordered well in advance, as well as a white carnation for each usher.

If a private train or car is to be engaged for the convenience of city guests going to a country wedding, this arrangement must be made.

If wedding pictures are to be taken on the day of the wedding, it is well to engage the photographer well in advance. These pictures are usually taken immediately after the ceremony, unless a picture of the bride alone is all that the families want. In this case, the picture may be taken before the ceremony, or even several days before the wedding.

WEDDING PRESENTS

When wedding presents are given, they are always sent to the bride, even if one has never met her and has known the groom since babyhood. It is quite permissible to send some small extra gift to the groom, also, if one knows him very well and especially wishes to do so.

The range of possible gifts is, of course, enormous. Checks should not be sent, however, unless one knows the bride very well or unless one is a member of her family. Nor is it correct to send the bride wearing apparel, since a wedding present is supposed to be something that can be enjoyed by both bride and groom. There is an exception to this: members of either family often give the bride jewels—sometimes heirlooms. And wealthy and intimate friends, if they wish to do so, may also give pieces of jewelry.

Monogrammed wedding presents should always be marked with the bride's initials—a custom arising no doubt from the days when a girl's

hope chest was begun when she was very young and was added to through the years, as she sewed and wove her sheets and blankets and towels. In any case, this is still correct today. The only drawback to giving monogrammed wedding presents is that, unless one is very sure of the bride's taste, one may be giving her something she not only does not want, but can never get rid of gracefully. Marked wedding presents cannot be exchanged, and in case of duplicates, this is especially a disadvantage.

Whether a bride receives the Sheffield tray or the ormolu clock, a pin-cushion or a painting, she must still thank the donor, *at once*. This cannot be sufficiently emphasized. Too many brides of today put off writing "thank-you notes" until there are so many that the pile is appalling, and then, in an exhausted, desperate rush, scrawl impersonal little notes in an effort to catch up; or—even worse—wait until they are married and back from their wedding trips to begin to thank people for a very real kindness. Every wedding present should be checked off on the bride's "thank-you list" the day that it arrives. Of course, brides are busy; and when one is being constantly entertained and presents are pouring in, it is no small task to thank everyone. But a well-bred girl will manage to do it, even if she has one of her bridesmaids help her.

At some weddings, all the presents are arranged in one room, so that guests may see them, if they wish, during the wedding reception. If there is no room which can be conveniently set aside for this, or if the bride prefers for any reason not to follow this custom, she may invite a few of her close friends to see her wedding presents a few days before the wedding—perhaps at tea-time. It is in very poor taste to exhibit checks. The bride may quite casually say, "We're getting our living-room rug with Uncle Willie's wedding present," but further than that she should not go.

THE TRousseau

Old-fashioned brides had, as a matter of course, trousseaux that lasted a lifetime, or very nearly as long. There were included gowns for every occasion and every season (which, in those days, did not mean as overwhelming a collection as it would today). Silks that stood alone, cottons by the bolt, woolens in durable black, blue, and dark red were a part of our grandmothers' wedding trousseaux. Nowadays, a bride rarely has more than one season's wardrobe. And often, if her family cannot afford much expense, she may have only two or three new frocks besides her wedding dress.

The household linen making up the rest of her trousseau should include bed linen, blankets, a certain amount of table linen (for, since luncheon sets, embroidered tablecloths, and cocktail napkins all make charming wedding presents, she need not have too complete a stock of table linen to start with), and, of course, such practical items as hand towels, bath towels, guest towels, and dish towels. There is no limit to the amount of household linen that may be provided for the trousseau, except the wishes of the

(Continued on page 166)

DESIGN FOR WEDDING

"PEPLOW"
A thirty-four
piece service
for eight for as
little as \$106.55.

Every item in every Spode
pattern is always procurable—to
replace or to increase your service.

Old China and Old England are joined by Spode in
this "Peplow" design to grace the table service of a
modern bride.

A Chinese vase with blossoms and leaves is the motive
for the central design, with English flowers as fresh and
bright as the dew on the countryside for the rim.

It is genuine Spode "bone china"—for almost two
hundred years the ultimate in tableware for people
who like to live with fine things.

Your china store, jeweler or department store will be
glad to show you Spode. Ask, too, for "A Plated Article,"
a quaint booklet by Charles Dickens about Spode.

Sole Importers and Distributors
COPELAND & THOMPSON, INC., 206 FIFTH AVENUE, NEW YORK

Spode . . . The Bride's Tableware for nearly Two Centuries

Verlys
DECORATIVE GLASS

Lovers of luxurious glassware delight in the unique charm of Verlys — conceived in France and produced in America . . . Glowing highlights and subtle undertones accent the motifs in the rock-crystal-like, heavy glass . . . The console set above, in etched crystal, retails at \$10.00. Other Verlys pieces, all individually signed, in five attractive colors — from \$1.50 to \$22.00 — at all better stores.

If unobtainable locally, please communicate with us. Send for informative folder without charge.

VERLYS of AMERICA, Inc. • 342 Madison Ave., New York

"*Très Jolie*" — the new sliding Tray

"Very Pretty" and convenient too, is this new sliding Tray with its unique folding runners. In pastel Blue — Rose — Yellow — Ivory, decorated with hand printed fruit garland or in natural knotty pine finish. The Breakfast set is Coburg China in soft Blue — Rose — Yellow — Green combined with white and fruit knobs in natural colors.

Painted Tray \$10.00 Pine \$7.50
Breakfast Set \$12.50 Double \$15.00
Write for booklet "Old Haven Crafts" sponsored by

Carbone
342 Boylston Street - Boston

SIMON WILLARD CLOCK
Reproduced from Original in Edison Institute, Dearborn

Reproduced by special permission from a prized original in Edison Institute, Dearborn — this beautiful Simon Willard mahogany hall clock will contribute lasting enrichment to the beauty of your home. Accurate in every detail, it reflects faithfully the full traditional beauty and charm of the original that inspired it. Available at leading furniture or department stores throughout the country.

This and other fine certified reproductions are pictured and described in our new brochure, "Colonial Reproductions," which will be sent with interesting Hall Clock booklet upon receipt of 10c to cover mailing costs.

SEND TODAY . . . for these attractive new booklets.

COLONIAL MANUFACTURING CO.
110 COLONIAL AVE. ZEELAND, MICH.

WEDDING ETIQUETTE

(CONTINUED FROM PAGE 165)

bride herself. However, there is no reason why she should have more than a dozen of each kind of towel, the same number of sheets, and a few tablecloths with napkins to match, if she is marrying on a more modest scale. The bride should begin life in her new house as well equipped with these necessities of housekeeping as possible. But this can perfectly well be accomplished on a budget. And there is no need for burdening the linen closet with far more supplies than will ever be needed. The extent of the linen trousseau should be scaled to the number of rooms, baths, and beds in the new dwelling.

THE BRIDESMAIDS

There is no specified "correct" number of bridesmaids; but a bride almost never has more than eight, and she is more apt to limit the number to six. She may be married in the largest church in the city, in the presence of hundreds of guests, with only a maid of honor to hold her bouquet and to straighten her train as she turns to leave the altar. Occasionally, too, a bride has both a matron and maid of

honor—for instance, if she has two sisters, one married and the other unmarried, both of whom she wishes to have as her attendants.

The maid of honor or the matron of honor is usually either a relative or the most intimate friend of the bride. At most weddings, the maid of honor is dressed a little differently, in contrast to the bridesmaids, all of whom are clad alike. Perhaps the maid of honor wears a similar dress, but in a different color.

The bridesmaids must always wear head coverings of some sort, even at an evening wedding or at a house ceremony. It is not correct for a woman to appear either in a church or at a religious ceremony with her head bare. Although bridesmaids generally wear hats, wreaths or some other fantasy are sometimes substituted, if in harmony with the costumes. If the wedding is held in the evening, good taste prefers that the bridesmaids have their shoulders covered; in other words, they should not wear low-cut evening gowns. Whether or not they wear gloves depends upon the formality of the dresses and the choice of the bride and the bridesmaids themselves.

MEN'S DRESS FOR A FORMAL * WEDDING

	Bridegroom	Best Man	Ushers
<i>Hat:</i>	Silk top-hat,	Ditto,	Ditto,
<i>Shirt:</i>	White starched cuffs,	Ditto,	Ditto,
<i>Collar:</i>	Wing,	Ditto,	Double collar (same style for all ushers).
<i>Tie:</i>	Light gray aseot, patterned or striped.	Aseot in different pattern from bridegroom's,	Four-in-hand (same for all ushers).
<i>Waistcoat:</i>	Light gray, buff, or white (single- or double-breasted).	Ditto,	Ditto, or matching coat (same for all ushers).
<i>Coat:</i>	Oxford-gray or black.	Ditto,	Ditto,
<i>Trousers:</i>	Medium gray, striped.	Ditto,	Ditto,
<i>Socks:</i>	Black with white clock.	Ditto,	Ditto,
<i>Spats:</i>	(Optional). To match waistcoat.	Ditto,	Ditto,
<i>Shoes:</i>	Black, straight-tipped.	Ditto,	Ditto,
<i>Boutonniere:</i>	White or red carnation.	Matching bridegroom's,	Ditto,
<i>Gloves:</i>	Gray or buff suede.	Ditto,	Ditto,

*The chart, above, outlines the clothes and accessories to be worn by the bridegroom, best man, and ushers at a formal day wedding. Formal evening weddings require the evening tailcoat and white tie. Male guests should, in general, wear outfits similar to those worn by the groom except when unforeseen circumstances leave them no choice other than dark business suits.

The bridegroom and best man usually dress alike, but vary their neck-dress from that of the ushers. This is easily managed for a day wedding, as noted above.

In an evening wedding, the only chance for variety lies in the boutonniere; in that case let the bridegroom and best man wear white carnations; the ushers all wear red carnations.

DUTIES OF THE WEDDING PARTY

THE BEST MAN

The best man is supposed to be responsible for the groom, mentally and physically, until he is safely married. It is the duty of the best man to keep the ring and to give it to the groom at the proper moment in the ceremony. To help the groom to dress, and to pack if necessary (and it generally is necessary). To pay the clergyman, if the groom wishes him to do so (the groom, of course, having provided the fee). To order taxicabs, call up cars, rush to the vestry after the service, collect

his own and the groom's hat and gloves; and to give any kind of moral support that seems necessary. Sometimes, a best man is the sterling character who ties white satin ribbons and old shoes all over a decoy motor-car, and helps the young couple to escape out of the laundry window into a small and inconspicuous car.

USHERS

The duties of the ushers are to seat people in the church and to make themselves generally useful in a social way at the reception. A list may be prepared by the family, enumerating the guests who are to receive special seats. If an usher is a stranger and does not know the guests, he may ask any guest his name. Usually, those friends who are to be given special seats have been told previously, and they give their names to the ushers as they arrive. Every usher asks each guest whom he does not know whether he or she is a guest of the bride or of the groom; conventionally, the friends of the bride sit on the left side of the church, and those of the groom on the right. This procedure is not followed too literally, however, since one may know both bride and groom, or arrive when one side of the church is already filled.

When an usher takes a lady down the aisle, he gives her his arm. He walks beside a gentleman who is alone. A gentleman who accompanies a lady walks behind the usher and the lady.

WEDDING ETIQUETTE

MAID OF HONOR

The maid of honor stands nearest the bride during the ceremony, in order to take her flowers (or prayer book) while the ring is put on, returning the flowers when the bride turns to leave the altar. If the wedding gown has a train, the maid of honor may arrange it after the bride turns to go down the aisle.

THE BRIDESMAIDS' LUNCH

The bridesmaids' lunch, given for them by the bride, is not a traditional part of smart weddings in the East. In some parts of the country, on the other hand, the festivity is taken as much for granted as is the bachelor's dinner given by the groom. In New York, it is more usual for the various bridesmaids to give lunches or teas or dinners in honor of the bride, or of the bride and groom. If the bridesmaids' lunch is given, however, there is supposed to be a large cake, known as the "bride's cake" (in contradistinction to the wedding cake itself).

THE BACHELOR'S DINNER

The bachelor's dinner is an ancient custom, but has of late years been omitted by many grooms—probably because of the additional and unnecessary expense. The guests at the bachelor's dinner are the ushers and the best man; and extra men, who are good friends, but are not of the wedding party, are sometimes asked also. At some point in the evening, a toast to the bride is drunk, after which the guests (if they follow the old tradition) snap the stems of the glasses.

THE REHEARSAL

The wedding rehearsal takes place a day or two before the wedding, and every member of the wedding party should, if possible, be present—including the bride's father. Unless he has ever married off a daughter before, he will need the rehearsal more than anyone else. The clergyman who is to perform the ceremony should also be present, although he does not actually read the service.

If possible, too, the organist should play the wedding march, in order that the ushers, the bridesmaids, and the bride herself may learn the difficult tempo. It is very important to the appearance of any wedding that all the wedding party master the art of walking down the aisle—neither slowly enough to suggest a funeral, nor so fast as to suggest a fire—and, above all, smoothly, without the unfortunate step-wobble-pause that characterizes some weddings. The whole wedding party must be in step, and an equal distance must be kept between each one or pair.

The procession goes down the aisle in the following order:

Ushers
Bridesmaids
Maid or matron of honor
(Flower girl)

The bride, on her father's right arm
(Pages, who hold the bride's train)

in order of height, with the shortest ones in front.

PROCEDURE

When the first bars of the wedding march sound, the groom and the best man step out of the door to the right of the chancel (usually the vestry-room door) and walk to the chancel steps. They stand immediately in front of the first pew. When the ushers reach this pew, those on the left turn to the left, and those on the right to the right, and then they stand facing the steps. The bridesmaids do the same thing, and stand in the same way, unless grouping is found to be more effective. If there is a flower girl, she may stand on either side. As the bride and her father reach the groom, she slips her left arm from her father's arm, while he steps back. The bride and the groom then walk to the chancel steps together; the bride does not take the groom's arm, however. In most services, the part of the service conducted at the chancel steps is called the "Betrothal," and it is in this part that the father of the bride gives her away; so it is for this reason that he must be close to her. Having done so, he will step back into the front left pew, where the bride's family sits. If, as in many ceremonies, the actual marriage vows are taken at the altar rail itself, the clergyman will turn at the end of the first part of the ceremony, and the bride and the groom will follow him to the altar, trying to keep step without making it apparent that they are trying. Sometimes, in a church with choir stalls placed on each side of the chancel, the bridal party moves behind the bride and the groom, and then takes its position either in or in front of the stalls. This makes a particularly charming picture, especially as the bride and groom turn at the end of the ceremony and go between the ushers and bridesmaids, down the chancel steps, and then down the aisle. But, in many churches, the arrangement is not possible; nor, of course, is it necessary.

The newly married couple is followed down the aisle by the flower girl and the pages (if there are such), and then the rest of the wedding party. At some weddings, the maid of honor and the best man walk together, while the bridesmaids walk two by two, as they did upon entering the church, followed by the ushers; at others, the bridesmaids pair off with the ushers. There is no rule of etiquette about this. The picture presented to the guests is perhaps a gayer one if the bridesmaids and the ushers walk out together—but this, again, may be decided by the bride and by the circumstances.

QUESTIONS

If there are no engraved invitations, how are guests invited to weddings?

To a wedding so small that it does not require engraved invitations, written ones may be sent, or the guests may be asked by telephone or by word of mouth. The bride's mother would do this, or the bride, in the name of her mother.

When are announcements sent?

If the announcements are sent to
(Continued on page 168)

The bridesmaids and ushers walk two by two and should be arranged



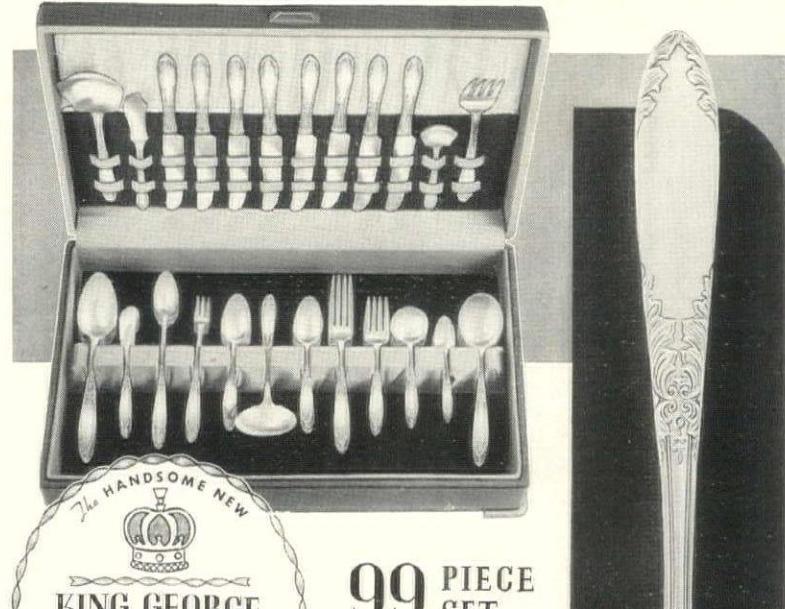
100 piece kitchen ensemble . . . \$69.50

Whether you're marrying or moving in October, we suggest this kitchen ensemble—complete, compact, intact... and an infinitely grander buy than if pieces were purchased separately.

We've got all the answers for equipping kitchens, closets and bathrooms. Come in and see. Other kitchen ensembles up to \$175. All shipments sent prepaid within 100 miles of New York.

Send for Housewares Booklet "G"

HAMMACHER SCHLEMMER
145 EAST 57th STREET • Since 1848 • NEW YORK



99 PIECE SET . . .

Complete Service for 8

\$50.00

99 Piece Service for 8
consists of—

16 Teaspoons	8 Coffee Spoons
8 Dinner Forks	8 Bouillon Spoons
8 Dinner Knives	6 Table or Serving Spoons
8 Soup Spoons	8 Salt Spoons
8 Salad Forks	1 Sugar Spoon
8 Cocktail Forks	1 Butter Knife
8 Oyster Forks	1 Cold Meat Fork
8 Butter Spreaders	1 Berry Spoon
8 Iced Tea Spoons	1 Gravy Ladle

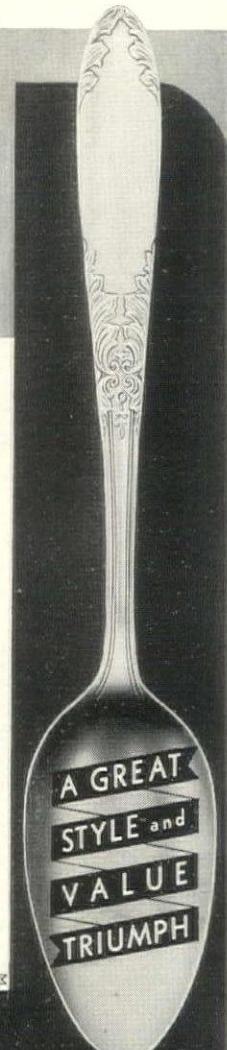
A new silver-plated pattern with all the beauty and dignity of old, guild silver. "King George" has been made for women who are proud of their homes. The lovely leaf motif will blend with any setting—antique or modern.

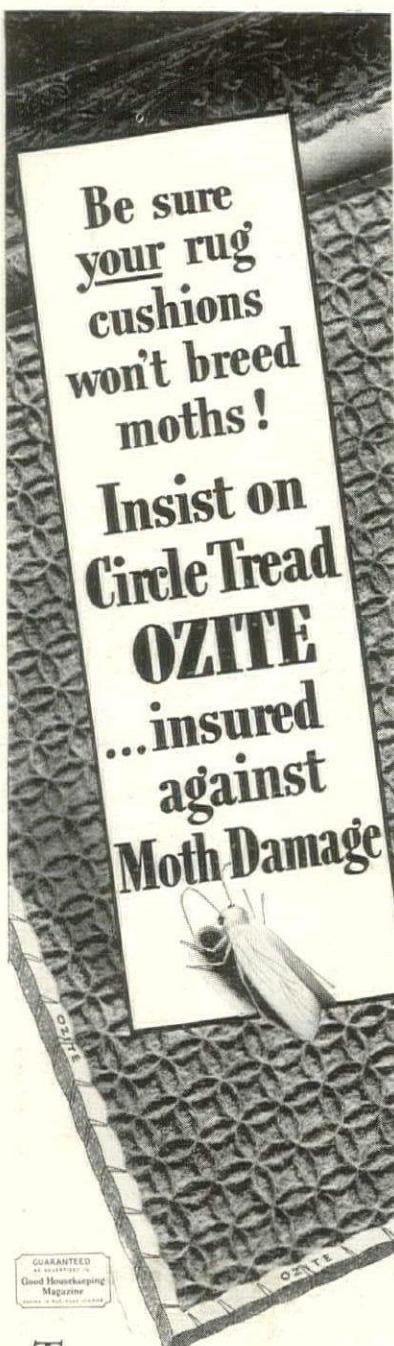
And 99 Pieces at this low price! Every piece you will ever need to set a correct table. Hollow Handle mirror finished stainless steel knives included.

Write us for name of your nearest dealer

National Silver Company
Established 1891

New York, Chicago, Los Angeles, Dallas, Seattle, San Francisco





To be safe from those unseen, hungry moth worms that like to breed in hidden places—*insist on genuine Circle Tread Ozite Rug Cushion. Actually insured against moth damage to the cushion . . . the only rug cushion permanently mothproofed!*

Truly no other rug cushion offers so many advantages:—Finest quality all-hair construction that means lasting softness (very different from jute and jute-mixed pads that become hard and bumpy!). Circle Tread Design for extra softness. And patented "Ozonizing" process that prevents the unpleasant odor of cheap pads. Pay a little more for Circle Tread Ozite—and get so much more satisfaction.

Three weights of identical quality, each plainly identified by the name OZITE appearing frequently in the cushion and on the Gold, Silver or Orange binding. Look also for the Circle Tread Design. *Absolutely guaranteed to satisfy.*

CIRCLE TREAD Ozite RUG CUSHION

CLINTON CARPET COMPANY
Merchandise Mart, Chicago, Ill. HG106
Please send me FREE sample of CIRCLE
TREAD OZITE Rug Cushion—full details
of your Mothproof Insured Guaranty—
and free booklet "How to Take Care of
Rugs and Carpets."

Name.....
Address.....
City.....State.....

WEDDING ETIQUETTE

(CONTINUED FROM PAGE 167)

friends who have not been invited to the wedding (as in the case of a small wedding), they should be mailed immediately after the ceremony. If the announcements are to tell one's friends of a marriage that has taken place some time before and has been kept secret, they are sent whenever one wishes the fact to be known.

Is it necessary to send a wedding present if one receives an invitation or an announcement?

No. It is customary to send a wedding present if one is invited to the reception; and one may send a wedding present if one has been invited to the ceremony only, or has received an announcement. Sometimes the ceremony is small and the reception large, in which case it is more of an honor to be included at the ceremony, and

one would be likely to send a present. But it is not necessary.

Is the bride expected to give her bridesmaids presents?

It is customary for her to give them each a small gift, usually a not too expensive piece of jewelry (although a wealthy bride may give as expensive a gift as she chooses). All these presents are generally alike, except for the maid of honor's gift, which may be a little different and possibly a little more valuable.

What is the etiquette of the double-ring ceremony?

In the double-ring ceremony, the groom as well as the bride has a wedding ring. The only point of etiquette involved is that the bride gives the groom his ring. The clergyman will explain the procedure of the service.

WEDDING TRIPS

How can married life begin without a honeymoon? And what is better than a trip that will take you away from the surroundings and people that you have always known?

House & Garden offers the following list of suggestions for such a getaway. There are a great many special cruises each year to far-away places. Our list, however, is composed of regular services which the bride and groom will be able to use any time during the six months to come.

Since the length of time which the groom has away from his business is usually the determining factor in the wedding trip problem, we have grouped the various trips according to the length of time which they require. In all cases prices are given for first class accommodations, unless otherwise specified; and for one person unless it is specifically stated that the rate given is for two.

If there are further questions about trips for brides, past, present or future, the Information Service of House & Garden will be happy to answer.

Whereas the rates quoted herein are current in most cases for fall cruises, slightly higher rates become effective for winter sailings.

TWO WEEKS

HAVANA . . . exciting city day and night.

United Fruit Lines offer a 13-day cruise, touching at Havana and Kingston, Jamaica, at \$155.00 per person. Also a 10-day cruise to Havana for \$125.00 per person. United Fruit Line sailings are every Thursday from New York.

The Panama Pacific cruise to Havana is of 9 days duration, and price, complete for two people, \$280.00.

The Dollar Line sponsors a 10-day cruise for \$125.00, including shore trips. Tourist \$99.

A 13-day all-expense tour to Havana leaves New York twice a week on the New York & Cuba Mail Steamship Company boats. Expense \$112.00.

JAMAICA . . . scenery, sunlight, palms.

An 11-day all-expense tour on United Fruit Line boats to Jamaica is listed

at \$135.00 with sailings every Saturday from New York.

NASSAU . . . nice island, nice people.

The Munson Line has a 12-day cruise to Nassau with two days in Miami and three days in Havana. There are fortnightly sailings from New York. \$115.00 includes all expenses.

The Munson Line also offers a fortnightly service to Nassau, which allows six and one-half days on the island and six days at sea. The round trip costs \$101.00, exclusive of meals in Nassau.

BERMUDA . . . golf, bicycles, peace.

12-day all-expense tour on the Furness Line boats for a minimum of \$106.00 per person. From New York, twice weekly.

The Furness-Withy Line has a 7-day cruise which takes in Bermuda and Nassau, allowing one day on each island. \$75.00 covers complete cost per person. Sailings fortnightly from New York.

FLORIDA . . . the diamond coast.

The Florida East Coast Railway has arranged a 12-day trip to St. Augustine. All accommodations, including railroad and hotel, are included in the \$193.00 each. Anyone wishing to include a stop in Havana may take the same trip for \$263.36.

For those who wish to go by boat, the Clyde Mallory offers a 13-day trip to Miami, with side trip to Havana, for \$109.00. Saturdays from New York.

GUATEMALA . . . for Southerners and the Southwest.

A 15-day tour of Guatemala leaves New Orleans every Wednesday on United Fruit Line boats. Expense \$147.00 or—a 12-day trip from Philadelphia for \$130.00.

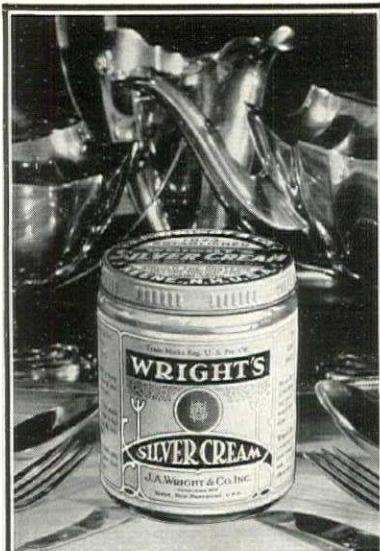
MEXICO . . . the old world at our door.

By New York & Cuba Mail Steamship from New York to Vera Cruz, five days in Mexico City and return by rail. \$225.00 each per person for fifteen days.

DAVIS COLLAMORE
AND COMPANY, LIMITED
7 & 9 East 52nd Street
Purveyors of
FINEST CRYSTAL AND
CHINA
to
NEW YORK and NEWPORT
HOMES
for more than three generations



OLD WATERFORD DESIGN
reproduced in highest quality English cut crystal. Goblets \$35 a dozen, clar-
ets \$30 a dozen. All sizes in stemmed
glasses, highballs, fingerbowls. Also
—Waterford reproductions in pressed
glass as low as \$4 a dozen.



Send for 24-page
Illustrated Brochure,
"The Care
of Beautiful Silver"



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Free!

BLANKETS
What You Should Know About
Their Selection and Care

How to CHOOSE and CARE for
BLANKETS

FIVE hundred women helped write this book. Kenwood's Educational Bureau asked homemakers, brides, teachers, editors, what they wanted most to know about the selection and care of blankets. Then this book was prepared, packed with the kind of practical information that will help you find comfort, satisfaction, and enjoyment in the blankets in your home. For example:

Why all-wool blankets are best	Page 1
How to tell live new wool . . .	Page 2
How to test tensile strength . . .	Page 3
Correct blanket sizes for different types of beds . . .	Page 4
Correct blanket colors for your rooms . . .	Page 5
Correct types for health and sleeping comfort . . .	Page 6
Blankets for children's rooms	Page 12
Gift suggestions for all occasions . . .	Page 13
How to guard against moths.	Page 14
How to wash blankets . . .	Page 15

Read these comments from women who have received this book:

A home-maker writes: "After reading your concise and informative booklet, I knew what size would suit my needs and exactly what I should look for in a blanket."

A bride writes: "Am using your book in selecting blankets for my new home."

A teacher of textiles writes: "Am making daily use of the booklet in my classes."

This book, beautifully illustrated in full natural color, is offered to you free by Kenwood Mills, famous for quality all-wool products. To obtain your copy, simply send the coupon below or a letter or postal.

KENWOOD MILLS, Dept. 0-7
Empire State Bldg., New York, N. Y.
Please send me "What You Should Know About Blankets—Their Selection and Care."

Name

Street

CITY

State

KENWOOD
all-wool BLANKETS



WEDDING TRIPS

THREE WEEKS

CARIBBEAN CRUISES . . . ports and islands of the Spanish Main.

The United Fruit Lines has an 18-day cruise going to Jamaica, Panama Canal Zone and Colombia, South America. The price for the trip is \$175.00, with optional shore trips at \$22.75 extra. Every Saturday from New York.

A 17-day cruise to Havana, the Canal Zone and Caribbean ports, on ships of the Dollar Line. The expense is \$180.00, including shore trips.

The Panama Pacific Line offers two cruises of moderate length. The first, a 17-day tour of the Caribbean ports, Cartagena, and Cristobal, for a total of \$510.00 for two people. The second, a home town to home town, 21-day cruise, which adds Mexico to the other run of southern ports of call; total cost for first class passage for two, \$690.00.

GUATEMALA . . . a new travel land; ruins of Spanish and Mayan glories.

A 19-day trip to Guatemala, sailing from Philadelphia, on ships of the United Fruit Line. \$197.00 includes all expenses. There are sailings every Tuesday.

CALIFORNIA . . . with Panama as a stop-over.

The Panama Pacific offers a cruise of 23 days by boat to San Francisco, with stops at Havana, Acapulco, Mexico, and the Canal Zone. The return fare, by rail to your home town, is included in \$558.00 for two people.

The Grace Line operates a 17-day service to the West Coast, with calls at several Central American ports. Rates on the new Santa liners start at \$300.00 per person.

PANAMA . . . old churches, new engineering, famous bazaars.

If you are on the Pacific Coast, you may take the United Fruit Line 19-day, all-expense cruise to Panama. The sailings are every Friday from San Francisco, and the passage \$175.00 each. Saturday sailings from Los Angeles.

YELLOWSTONE PARK AND THE CANADIAN ROCKIES . . . scenery, fine service, and bracing altitudes.

THREE LOVELY PATTERNS IN

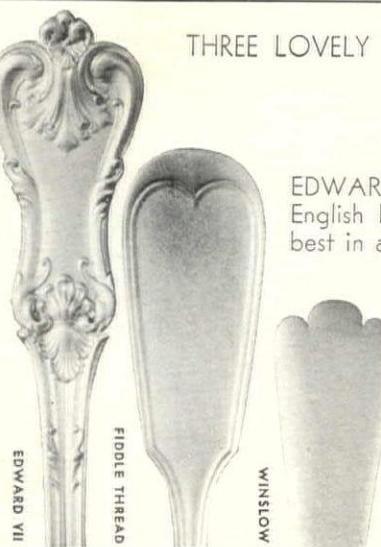
Sterling

EDWARD VII: An ornate design of old English beauty for those desiring the best in a decorative pattern.

FIDDLE THREAD: An authentic Georgian pattern of subtle grace and charming simplicity. Here is beauty that has survived through the centuries and will continue to grow more precious through the years.

WINSLOW: A modern pattern of Colonial influence—a style that is appropriate on any table.

Frank W. Smith, Inc., Gardner, Mass.
Silversmiths for over fifty years



Carlin
Comforts

BED ADORNMENTS FOR FALL

Fresh, exhilarating ideas for dressing your bed originate with Carlin designers. Delicately fashioned bedspreads—smart comforters in soft colors—exquisite lace pillows—charming chaise longue covers—indeed Carlin creations will enchant you by their rare beauty and brilliant originality. As to prices, Carlin Comforters start at \$14.75; Bedspreads at \$16.50.

Carlin Comforts

Displayed at These Smart Shops

Saks—Fifth Avenue, N. Y.
I. Magnin & Co. Shops, Pacific Coast
Neiman-Marcus Co., Dallas
Scruggs-Vandervoort-Barney, St. Louis
Joseph Horne Co., Pittsburgh
Julius Garfinkel & Co., Wash., D. C.
The J. L. Hudson Co., Detroit, Mich.
Field-Schlitz, Inc., St. Paul
The Edw. Malley Co., New Haven
Miller & Rhoads, Inc., Richmond, Va.
Lane Studios, Inc., Montclair, N. J.
The Van Heusen Charles Co., Albany, N. Y.

IRWIN

A NAME THAT STANDS FOR GOOD FURNITURE

Created by America's foremost designing staff and made by an institution with a national reputation for quality, the Irwin product provides furniture for the entire home.

Custom built groups and pieces are available in all styles in demand today—Queen Anne and Eighteenth Century English; American, and French reproductions; Country French, Regency, Neo Classic and Modern — offering a most complete selection.

Irwin furniture is displayed and offered for sale by representative dealers everywhere.

ROBERT W. IRWIN COMPANY

Designers and Manufacturers of Fine Furniture for Fifty Years

FACTORY:
GRAND RAPIDS, MICHIGAN

WEDDING TRIPS

(CONTINUED FROM PAGE 169)

over in London and the remainder of the four weeks at sea. The price for two is \$410.00.

A similar trip has been arranged by the American Merchant Line, from New York, for \$390.00.

BERLIN: The Baltimore Mail Line has a four weeks' trip to Germany with a two-day stop-over in Berlin. Sailings are from Norfolk or Baltimore. Complete price for two, \$408.50.

ENGLAND AND SCOTLAND . . . by motor.

Once you are in England, the Cunard White Star Line will arrange a 17-day tour of England and Scotland by motor. The trip covers the Shakespeare Country, the Lake Region, the Trossachs, Glasgow, and Edinburgh. The price for the trip is \$199.00 per person.

OVER A MONTH

JAPAN . . . smoke stacks and cherry blossoms.

The Japanese Tourist Bureau offers a six weeks' cruise to Japan. The rate of \$674.00 per person applies when two people are sailing. Regular sailings from San Francisco.

ITALY . . . where romance began.

The Italian Line arranges for a 41-day tour through the Mediterranean to Naples, overland to Rome, Venice, Florence and Milan and the Lake Region, and return to New York from Genoa. First class passage on the express liners is \$854.50; tourist rate \$595.00. On the de luxe liners, first class rate \$904.00; tourist rate \$600.00.

CALIFORNIA CRUISE . . . with Central American stop-overs.

The Panama Pacific has a 36-day trip from New York through the Canal to San Francisco. The return trip by boat, with calls at Cristobal and Acapulco.

First class rate for two is \$570.00. Tourist \$375.00.

SOUTH AMERICA . . . the new tourist land.

The Grace Lines schedule a 32-day all-expense cruise which takes in the ports of Peru, Colombia and Ecuador. The expense is \$375.00.

The Munson Line and the Furness Withy Line have a regular service to Rio de Janeiro, Santos, Montevideo, and Buenos Aires. The trip requires forty days. Round trip to Buenos Aires, including stops at the other ports, is about \$550.00. Round trip to Santos, omitting Montevideo and Buenos Aires is about \$475.00. And the round trip to Rio, which affords a two-week stop-over while the boat continues southward, is \$470.00, exclusive of hotel expenses in Rio.

EXTENDED TRIPS

AROUND THE WORLD . . . every man's dream.

The Dollar Steamship Line offers a "Round the World" cruise which takes 104 days, and covers 14 countries. The price complete is \$1033.00. Sailings every other Thursday from New York.

For a quicker trip around the world, the Nippon Yuson Kaisha Line offers a 70-day service for \$894.00 first class; \$555.00 for tourist. The sailings are from the West Coast and the price does not include rail fares to San Francisco.

RUSSIA . . . for the young and interested.

If you are going to Europe, you may include Leningrad, Moscow and Kiev in a 10-day tour arranged by Intourist. Price \$150.00 for first class accommodations. Or, should your taste turn to the South of Russia, a 16-day trip through the Crimea, Moscow and Kiev comes to \$240.00 each for first class accommodations.

SILVER CARE

(CONTINUED FROM PAGE 136)

scratches really cannot be avoided, but if by some unhappy chance deep scratches do appear, you might take the silver to a good silversmith to have them removed, since it is practically impossible to do it well yourself. The three main things you must avoid are bad scratches, food spots and stains from other sources, and they can all be avoided by timely, reasonable care.

If you like to use a paste polish, there is a neat little kit on the market which contains all the things you will need—chamois, flannel, sticks, brushes and polish. If your choice is a liquid, there is a new type of cream-colored liquid which cleans very quickly and is guaranteed not to scratch.

There are, of course, pieces which you could not possibly be expected to use every day. These should be kept in air-tight drawers and individually cased in tarnish-resisting cloth. This cloth can be had in all different sizes and shapes of bag, and as lining for very smart silver chests. It is impregnated with tiny silver particles which ingeniously attract tarnish to

themselves, leaving the silver free. By the way, it is a good idea not to store stainless steel blades in flannel bags. The flannel has a tendency to absorb moisture and this may cause discoloration. Wrap the sterling handles only and leave the blades free for air to circulate around them.

Your silver is probably the most beautiful gift you will receive. If you were given the Hope Diamond, for instance, you might, for safety's sake, have a perfect replica made, simulating the original so closely that only Scotland Yard could detect the difference. You cannot do so with your silver, for nothing can approach the blue-white depth of finish of true silver. Your new silver is antique beauty in the making. If you are foolish, you will put it away in deep drawers and boxes, its beauty only to be enjoyed on rare occasions. If you are wise, you will remember that Grandmother never thought of using less valuable ware for everyday use—her silver acquired its beautiful patina by daily use, handling and admiring care.

NOTE: When this advertisement went to press August 7th, our salesmen had covered only part of their territories. If your city is not listed, send coupon on opposite page as probably by now there is a distributor near you.

ARKANSAS, CROSSETT, Crossett Merc. Co.
CALIFORNIA, BAKERFIELD, Malcolm Brock Co.; HOLLYWOOD, The Broadway-Hollywood; LOS ANGELES, Conway Dept. Store; ASA DENA, Inc.; MATHER, Co.; POMONA, Orange Belt Emporium; PORTERVILLE, Bullock's; RIVERSIDE, H. F. Groux & Co.; SACRAMENTO, Breuer's; SANTA BARBARA, FISH & WOOD, INC.; SAN JEROME, Wards; SAN FRANCISCO, City of Paris Dry Goods Co.; SAN JOSE, L. Hart & Son, Inc.; VISALIA, Model Department Store; Archer's of California; H. C. Stevens Co. of California

CONNECTICUT, BRIDGEPORT, The D. M. Read Company; HARTFORD, Brown Thomson Co.; NEW BRITAIN, Davidson & Leventhal; NEW HAVEN, The Gamble-Deacon Co.; WILLIMATIC, The H. C. Murray Co.

DELAWARE, WILMINGTON, Crosby & Hill Co.
DIST. OF COLUMBIA, WASHINGTON, The Palais Royal

FLORIDA, ST. PETERSBURG, Willson Chase Co.; JACKSONVILLE, Waddell's Dept. Store

IDAHO, AMERICAN FALLS, H. C. Stevens Co.; Van Eugene Bros. of Idaho

ILLINOIS, FREEPORT, F. A. Read Co.; JACKSONVILLE, Waddell's Dept. Store

INDIANA, FORT WAYNE, Frank's; LAFAYETTE, Lohr & Heus Co.; LOGANSPORT, The Golden Rule; SOUTH BEND, George Wyman & Co.

IOWA, DES MOINES, The Globe Dept. Store; DUBUQUE, Rosche Bros. Co.; FORT DODGE, Gates D. G. Co.; SPENCER, The Bee Hive, Inc.

KANSAS, C. R. Anthony & Co. of Kansas

KENTUCKY, LEXINGTON, Wolf Wile Co.

MASSACHUSETTS, ATTLEBORO, Fine's; ALICE L. B. Peacock Co.; BOSTON, T. D. Whitney Co.; BIRCKTON, Fraser's; HAVERHILL, Mitchell & Co., Inc.; HOLYOKE, McAuslan & Wakelin Co.; LAWRENCE, A. B. Sutherland Co.; LOWELL, A. E. Powers & Son; MELVIN, T. J. Powers Co.; NEWBURYPORT, Osmond & Goodwin Co.; NORTHADAMS, McCraw & Tatro, Inc.; NORTHAMPTON, McCallum's Dept. Store; PITTSFIELD, The Ballantine D. G. Co.; SAGINAW, Settler Bros.; SAULT STE. MARIE, Cowan & Hunt

MICHIGAN, BATTLE CREEK, L. W. Robinson Co.; DETROIT, The Hudson's; Hudson Company; GRAND RAPIDS, Paul Steketee & Sons; KALAMAZOO, Power Dent, Store, Inc.; MUSKEGON, Wm. H. Hardy Co.; PORT HURON, The Ballantine D. G. Co.; SAGINAW, Settler Bros.; SAULT STE. MARIE, Cowan & Hunt

MINNESOTA, MINNEAPOLIS, Boutells

MISSOURI, CARTHAGE, Ramsay Bros. D. G. Co.; ST. JOSEPH, Townsend, Wyatt & Wall

MONTANA, BILLINGS, Hart-Albin Co.; MISSOULA, J. M. Lucy & Sons

NEBRASKA, SEWARD, Seward Dry Goods Co.; SIDNEY, C. A. West Co.; L. B. Murphy Co. of Nebraska

NEVADA, ELKO, H. C. Stevens Co.

NEW HAMPSHIRE, LACONIA, Lougee-Robinson Co.; MANCHESTER, James W. Hill Co.; NASHUA, Spreare Dry Goods Co.; PORTSMOUTH, D. F. Borthwick; ROCHESTER, Michael's Daylight Store

NEW JERSEY, ATLANTIC CITY, M. E. Blatt Co.; PLAINFIELD, Tepper's; TRENTON, H. M. Voorhees & Bro.

NEW YORK, BINGHAMTON, Fowler, Dick & Walker; EMILIA, Sheehan, Dean & Co., Inc.; GENEVA, Howard Dry Goods Co.; HUDSON, Guernsey & Terry Co.; KINGSTON, The Wonderly Company; LIBERTY, D. F. Green; LICKPORT, The Lickport Co.; NEW YORK, Henry Dept. Store; OSWEGO, Michael J. Leo; POUGHKEEPSIE, The Wallace Co.; ROCHESTER, Sibley, Lindsay & Curr Co.; SAUGERTIES, Reed & Carl; SCHENECTADY, The Carl Co.; SYRACUSE, C. E. Chappell & Sons; TROY, Wm. H. Frear & Co., Inc.

NORTH DAKOTA, BISMARCK, A. W. Lucas Co.

OHIO, AKRON, The M. O'Neill Company; CINCINNATI, The M. M. Newell Co.; COLUMBUS, The Jim-Tatt Co.; LIMA, R. Gregg & Co.; SANDUSKY, The M. R. Herb Co.; WARREN, The Wm. Eby Co.; ZANESVILLE, Weber's Home Store

OKLAHOMA, C. R. Anthony Co. of Oklahoma

OREGON, GRANT'S PASS, Golden Rule Store; HILLSBORO, Weil's Dept. Store; PORTLAND, Lipman, Wolfe & Co., H. C. Stevens Co. of Oregon

PENNSYLVANIA, ALLEGHENY, H. Leh & Co.; HARRISBURG, Pomeroy's, Inc.; JOHNSTOWN, Penn's Landing; KNOXVILLE, The Wm. H. Pitts, Inc.; LEBANON, Hank Brothers; PHILADELPHIA, Strawbridge & Clothier; PITTSBURGH, The Joseph Horne Co.; WILLIAMSPORT, E. E. Schlech & Co.

PHOENIX, PROVIDENCE, The Outlet Co.; WESTERLY, The P. H. Opie Co.

TEXAS, SAN ANTONIO, Joske Bros. Co.; C. R. Anthony & Co. of Texas

UTAH, BRIGHAM, C. A. West Co.; OGDEN, The Emporium; PROVO, Butler's

VERMONT, RUTLAND, Economy Store, Inc.; ST. ALBANS, William Doolin & Co.

VIRGINIA, STAUNTON, Timberlake D. G. Co.

WASHINGTON, YAKIMA, Hal Bowen

W. VIRGINIA, PARKERSBURG, The Surprise Store; WHEELING, L. S. Good & Co.

WISCONSIN, CHIPPEWA FALLS, Greep-Trueblood Co.

WYOMING, ROCK SPRINGS, C. A. West Co., H. C. Murphy Co. of Wyoming

NEWFOUNDLAND, ST. JOHN'S, Ayre & Sons, Ltd.

BERMUDA, HAMILTON, H. A. & E. Smith, Ltd.

Good News!

FOR WOMEN WHO HATE TO MAKE BEDS



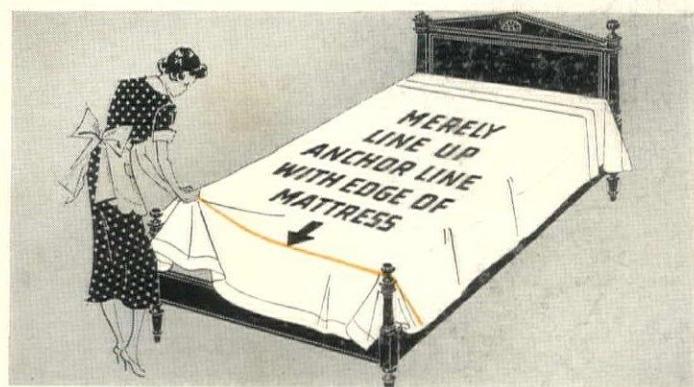
Dwight & Anchor REG. U.S. PAT. OFF. Sheets

NOW HAVE THE

ANCHOR LINE

PAT. APPLIED FOR

Takes the GUESSWORK out of bed-making



Dwight Anchor Sheets, the only sheets with the Anchor Line, have been on the market for almost a century. More fine hotels use them than any other brand. That's because they look so attractive, feel so soft, launder so well and wear so long.* The next time you need sheets, ask for Dwight Anchor, the only sheets with the helpful Anchor Line. Only one store in each city sells Dwight Anchor Sheets. If your city is not listed on the opposite page, mail coupon below.

*Dwight Anchor Sheets exceed the rigid specifications of the U. S. Government (sheet specification DDD-S-281). To enable you to tell exactly how long they do wear, a label on which to record the date of purchase is affixed to each sheet.

Dwight Anchor Sheets with the Anchor Line, come in two lengths—99" and 108" torn size. Each pair comes in a Cellophane package sealed, fresh and clean, ready for your bed.

Nashua Mfg. Co. is also the maker of Indian Head Cloth and Nashua Blankets



The Anchor Line is a color-fast thread at the proper distance from the lower hem to guide the bed-maker and assure a firm tuck-in. Merely line it up with the foot-of-the-bed edge of the mattress (or a little above or below the edge, depending on mattress thickness) and your sheet *always* is anchored firmly in place, *always* has just the right length tucked under. Bed-making takes less time, your bed is neat and attractive, and *you* are assured of a comfortable night's rest, undisturbed by creeping sheets.

Nashua Mfg. Co., 40 Worth St., N. Y.—Please send me name of store in my city that sells Dwight Anchor—ANCHOR LINE Sheets.

Name _____

Address _____ City _____ State _____

H. & G.

Oct 8 '36

Oct 9 '36

Nov 22 '36

Oct 13 '36

Nov 21 '36

Dec 21 '36

Dec 1 '38

May 10 '40 F



Smoke to Your Throat's Content

Many smokers have chosen Lucky Strikes simply because they *taste better*. Then as the days go by they sense that Luckies make *smoother going* for their throats—that they are a Light Smoke. Certain acids and other heavy, harsh irritants naturally present in all tobacco are removed by the famous process—"It's Toasted." Only Luckies are "Toasted." Smoke Luckies to your throat's content.



Copyright, 1936, The American Tobacco Company

Luckies—a light smoke

OF RICH, RIPE-BODIED TOBACCO — "IT'S TOASTED"